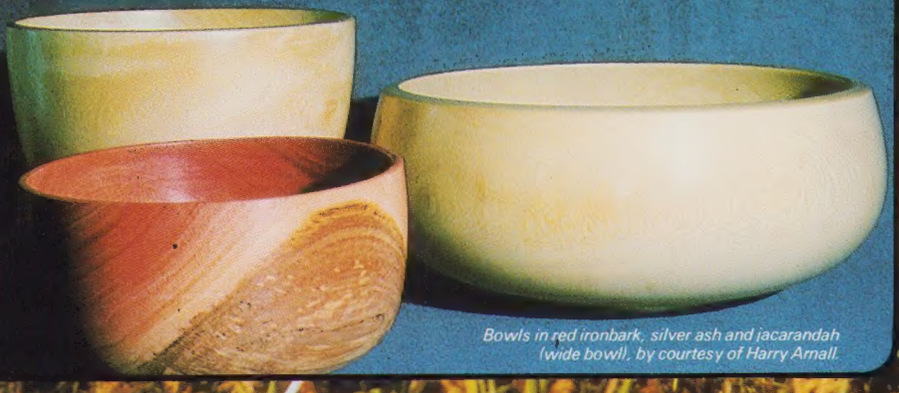
Craft Australia

Autumn 1982/1 $4.50

From this...
Australian forest...

...to these craft objects



Bowls in red ironbark, silver ash and jacarandah (wide bowl), by courtesy of Harry Arnall.

FORESTS COMMISSION VICTORIA
601, Bourke Street, Melbourne, Victoria.
Telephone (03) 617 9222

Forestry Commission of N.S.W.
Forestry House, 95-99 York Street, Sydney, N. S. W.
Telephone (02) 234 1567

Renewal: Craft Australia

(not to be used for new subscription)

Please send me your quarterly magazine **Craft Australia.** I enclose a cheque/money order for $20.50 for one year (including postage). Overseas price $24.00 (including postage).

NAME .....

ADDRESS .....

..... P/CODE .....

SIGNATURE .....

(Mail to: Craft Australia, 100 George Street, Sydney, NSW, 2000)

This offer valid until 31 December, 1982.

Craft Australia

Please send me your quarterly magazine **Craft Australia.** I enclose a cheque/money order for $20.50 for one year (including postage). Overseas price $24.00 (including postage).

NAME .....

ADDRESS .....

..... P/CODE .....

SIGNATURE .....

(Mail to: Craft Australia, 100 George Street, Sydney, NSW, 2000)

This offer valid until 31 December, 1982.

Report Offer

Please send me the following National Conference Reports which are now available to the public.

National Jewellery Conference Report 1980	$9.00
National Wood Conference Report 1979	$5.00
National Symposium Report Adelaide 1980	$5.99
National Gathering of Emerging Craftsmen Melbourne 1980	$5.99

All above prices include postage and packing.

NAME .....

ADDRESS .....

..... P/CODE .....

(Mail to: Crafts Council of Australia, 100 George Street, Sydney, NSW, 2000)

Craft Australia GIFT SUBSCRIPTION

Please send a gift subscription of Craft Australia to:

NAME .....

ADDRESS .....

..... P/Code .....

Please enclose a card to say that the gift is from:

NAME .....

ADDRESS .....

I enclose a cheque/money order for $20.50 for one year (including postage). Overseas price $24.00 (including postage).

Mail to Craft Australia, 100 George Street, Sydney, NSW, 2000.

This offer valid until 31 December, 1982.

Book Offer

I would like to purchase:

- ☐ Bound copies of Craft Australia 1978/1-1978/4; 1979/1-1979/4; 1980/1-1980/4: $32.00 each set.
- ☐ 12 Australian Craftsmen: $6.00
- ☐ Crafts of Australia: $5.75.
- ☐ Women in Australian Craft: $2.60

Post Cards:

- ☐ 10 for $2.00
- ☐ 20 for $4.00
- ☐ 50 for $10.00

*All above prices include postage

I enclose cheque/money order for $ .....

NAME .....

ADDRESS .....

..... P/CODE .....

(Mail to: Craft Australia, 100 George Street, Sydney, NSW, 2000)

Book Offer

I wish to purchase the following books:

- ☐ TANSU-TRADITIONAL JAPANESE CABINETRY @ $70.00 each (incl. postage)
- ☐ THE SOUL OF A TREE @ $56.00 each (incl. postage)
- ☐ FAMOUS CERAMICS OF JAPAN @$19.75 each (incl. postage)

Circle volume(s) required — 1 2 3 4 5 6 7

I enclose cheque/money order for $ .....

NAME: .....

ADDRESS: .....

..... P/CODE .....

- ☐ I wish to receive regular information of new titles from Bookwise. My particular interest is .....

(Mail to: Craft Bookshop, 100 George Street, The Rocks, Sydney, 2000

Book Offer

I would like to purchase:

- ☐ HOW TO ORGANISE AN EXHIBITION
  Price $2 50 + 50 cents postage Overseas postage 60 cents surface and $2 00 airmail
- ☐ WOOD-TURNING by Stephen Hogbin
  $12.95 plus $2 50 postage for each copy.

I enclose cheque/money order for $ .....

NAME .....

ADDRESS .....

..... P/CODE .....

(Mail to: Crafts Council of Australia, 100 George Street, Sydney, NSW, 2000)

Stockist Application

I have a shop/gallery and would like to become a regular stockist of *Craft Australia.* I understand that a minimum number of four copies of the current issue may be ordered by the Trade at wholesale price ($3.00 per copy), and that I shall be billed for freight.

DO NOT SEND PAYMENT WITH THIS ORDER.

Please send me ..... number of copies of your latest issue.

BUSINESS NAME .....

ADDRESS .....

..... P/CODE .....

(Mail to: Craft Australia, 100 George Street, Sydney, NSW, 2000.)

Carolyn Bundy.

LEATHER-WORK SPECIALISTS

We are specialist suppliers of top-grade leatherwork and one of Australia's oldest tanners of fashion, lining and superior craft leathers. We are also expert makers of ideal craft dyes and finishes to tannery specifications. Use our hotline phone service to discuss any difficulties you may be having with leatherwork:

(02) 669-1777

FOR MAIL ORDERS AND CATALOGUES CONTACT

Birdsalls Leather & Crafts

P. O. BOX 19, BERESFORD ST, MASCOT, NSW 2020

craft INTERNATIONAL

Craft International is a brand-new international crafts quarterly with a fresh eye. Edited by Rose Slivka, upcoming issues will feature JAPAN ("Tea House and Temple Builders"), INDIA ("Vegetable Dyeing in Bengal"), PAKISTAN ("The Art of Ajarak Textile Painting"), ENGLAND ("Minsky in London"), GREECE ("Ode to a Grecian Urn"), and the USA ("American Indian Pottery"), plus worldwide reports on jewelry and metalwork, baskets, fiber, paper, glass . . . and more.

Craft International
24 Spring St., N.Y., N.Y. 10012

Send me a one-year subscription beginning with Vol. 1, no. 1 and, while they last, a FREE copy of the premier issue—first seen at the Vienna Conference of the World Crafts Council.

Name_____

Address_____

City, State & Zip_____

BILL ME:
☐ *$12 in USA*
☐ *$16 outside USA*

ENCLOSED
☐ *$10 in USA*
☐ *$14 outside USA*

BENDIGO POTTERY EST. 1858 AUSTRALIA

PREPARED CLAYS OF FINEST QUALITY FOR ALL TYPES OF POTTERY

EARTHENWARE OVENPROOF
is a buff coloured clay and should be fired to a high temperature (1200°C) to become ovenproof, but will make a satisfactory piece of ware even if fired to only 1100°C.

STONEWARE
A white coloured clay, can be fired to as high as 1350°C without trouble and will withstand any treatment that stoneware is usually subjected to.

FINE STONEWARE
Much the same as stoneware but is smoother to work and will mature at a slightly lower temperature, but will still withstand the higher temperature if required.

WHITE EARTHENWARE
This is a grey-white burning clay which matures at a lower temperature than the other clays 1150°C-1250°C.

RAKU
This clay is suitable for hand-building and will fire to stoneware temperature without trouble. When used for Raku it is usually filled with additional grog according to the individual requirements.

Bendigo Pottery packaged clay is also available from all leading art and craft suppliers in Melbourne, Canberra, Sydney, Perth and in Adelaide.

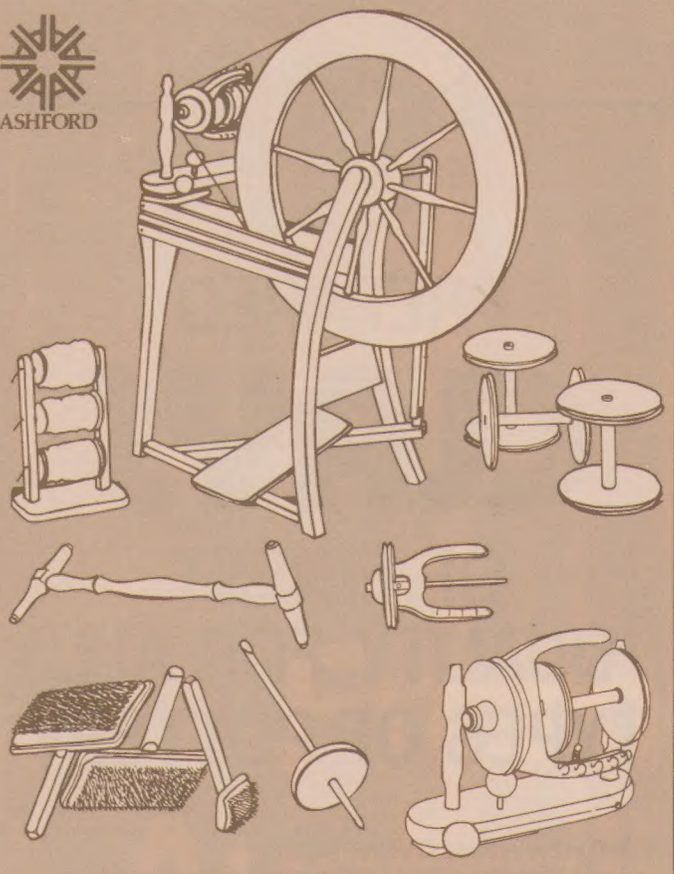
Write or phone for prompt assistance with prices, technical details, transport arrangements. We despatch Australia wide.

BENDIGO POTTERY

MIDLAND HIGHWAY, EPSOM, VICTORIA
P. O. Box 666, Epsom, Victoria 3551

PHONE (054) 48 4404. TELEX: AA 37251

ASHFORD



ASHFORD
SPINNING WHEELS

New Zealand's most popular spinning wheels are constructed in natural timber. Robust and yet compact, they convert raw fleece easily into a wide variety of textured yarns. Low cost and high performance make Ashford wheels excellent value for money and a sound investment.
Simple to assemble and use, they're designed for either the beginner or more experienced spinner with two models to choose from ... the TRADITIONAL or the TRAVELLER.
Over 150,000 sold in New Zealand and around the world! Ashford, world leaders in the design and production of spinning wheels.

ASHFORD SPINNING WHEELS

Distributed by:

The Craft Warehouse PTY LTD

30 Guess Avenue, Arncliffe, N. S. W. 2205
Tel: (02) 597 2955

Suppliers to Trade only. Branches Australia-wide.

Plastics
FOR ARTISTS & CRAFTSMEN

PLASTICS FOR ARTISTS & CRAFTSMEN is not only the title of a book by the late Harry Hollander available from us, but aptly describes the materials we have in stock. From a wide range of core materials, reinforcements, resins, fillers, pigments, surface coatings, mould making systems, release agents, tools and technical books we can guarantee to meet your requirements.
For prompt service and helpful information — call, phone or write

DAYSTAR PTY LTD

396 Princes Highway, Rockdale, NSW 2216. Ph. 59 3328.
55 Little Latrobe Street, Melbourne, Vic. 3000. Ph. 347 8677.

pfeil

Woodcarving tools

The woodcarving tools "Pfeil" are products of top quality, achieved and improved by a highly developed manufacturing technique. The assortment available is determined and enlarged, in association with the famous Woodcarving School of Brienz, Switzerland, which uses exclusively the "Pfeil" Woodcarving tools. A Swiss quality product, made of first quality steel alloy, resistant and heat treated. The tools are finely ground and polished on the inside and can therefore be easily re-sharpened. All tools are ready for use and are supplied with lacquered wood handle (octagonal Ashwood).

Sole Australian and New Zealand distributor

Mik International Pty Ltd
77 Payneham Road, St. Peters
South Australia 5069
Phone (08) 42 6641 Telex 82972

Neil & Pat Finn
129 Boundary Rd,
Peakhurst
NSW 2210
Telephone: 533 4333

THE STAINED GLASS SHOPPE

Direct Importers of:

Hand Blown Antique Glass
Flat & Rolled Antique Glass
Coloured Cathedral Glass
Over 100 colours

High Quality Tools
Glass Cutters
Grozing & Breaking Pliers
Lead Cutting Knives
Lead Came, Solder, Flux
Copper Foil, etc

Large Stockist of "Castlead"
High Quality Window Lead

Stained Glass Windows Designed and Made

Stained Glass and Leadlight Supplies

Classes Held

Write or 'phone for catalogue
(02) 533 4333

SERICA Australia

Wall hangings, panels and special items hand-printed to order on cotton, wool or silk.

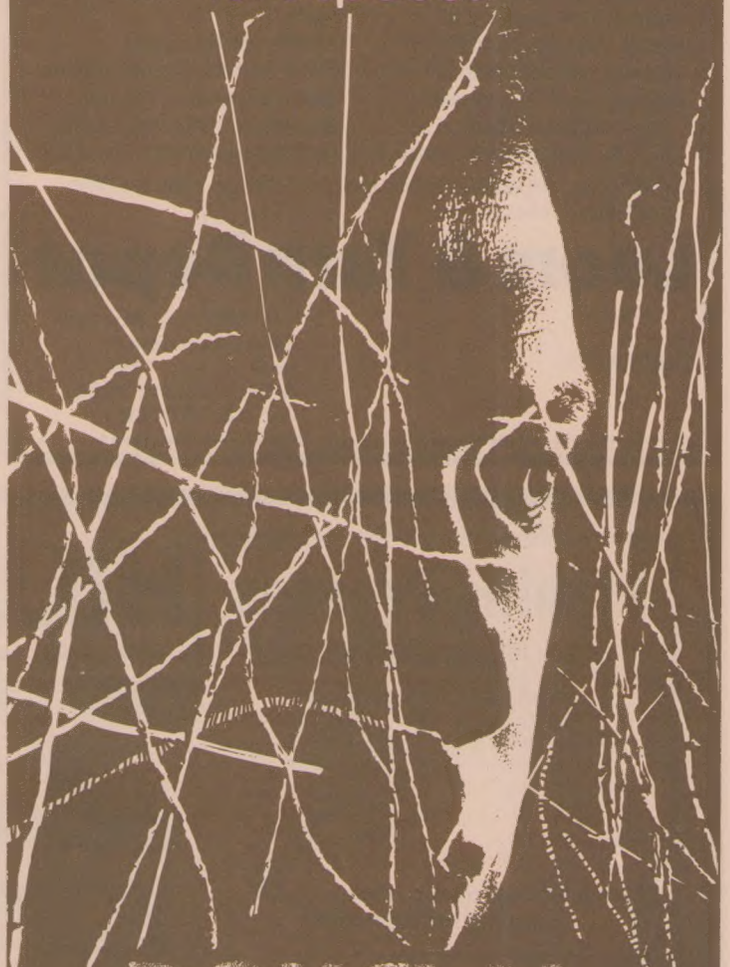
Enquiries: Serica Australia Pty Ltd.
10 Boondah Road,
Warriewood 2102

Industrial Design Council of Australia.
Australian design award.

TELEPHONE
(02) 997 3027

FLOATING FOREST

a monumental fibre environment for 3 spaces



DOUGLAS FUCHS

Crafts Council of Australia Fellowship, 1981

CRAFTS COUNCILS CENTRE GALLERY
100 George Street, The Rocks, Sydney.
(02) 241 1701
Tues-Sun 10 am-5 pm
1 May-23 May, 1982

This programme is supported by the Crafts Board of the Australia Council.

Dissolve your weaver's frustrations in Sydney...

... come to Kirsten's Loom & Yarn Depot at Artarmon ... or send self addressed envelope for price list & sample of each type of yarn.

CONSTANTLY IN STOCK

Wool: Scottish Embos, Cheviots, Shetlands, Boucles, Botany, English Tweeds, Swedish 2 plys & Singles, Icelandic yarn, local and New Zealand wools.

Cotton: Swedish 16/2 & local 3/100 (natural & dyed). Warping cottons in various weights. English crepes, slubs & boucles. "Lily" cottons from U. S. A. incl. perle & fancy.

Cottolin: A large range of colours from Sweden (also Salbolin).

Linen: Swedish 16/2, singles, Effektlinen, tapestry & rug warps, etc.

Fancy Yarns: Silks, mohairs, camel and horse hairs.

Fibres for Spinning: Silks, angora, camel, alpaca.

Call and try our weaving equipment. We have table and floor looms on display.

Brochures, full colour cards and price list on request. We specialise in mail order.

Loom & Yarn Depot

KIRSTEN

I. R. Stephens Pty. Ltd.
24 Whiting Street,
(or P. O. Box 149)
Artarmon NSW 2064
Ph: (02) 43 5369
Ian & Pat Stephens

Agent for New Zealand Thorp floor looms

PORT-O-KILN

THE ULTIMATE IN LOW THERMAL MASS KILNS FOR BOTH L.P.G. AND NATURAL GAS

DESIGNED AND BUILT IN AUSTRALIA FOR ENERGY CONSCIOUS HOBBY POTTERS AND PROFESSIONALS

NOW: THE NEW "LN" RANGE FROM 2 TO 35 CUB. FT. CAPACITY WITH "COMPUTEMP" DIGITAL PYROMETER OPTION

Industrial Design Council of Australia
Australian design award.

Port-O-Kiln is an approved research organisation under the auspices of the Commonwealth Industrial Research and Development Incentives Board.

PORT-O-KILN 26 Brooklyn Ave., Dandenong, Victoria 3175
Phone (03) 791 6799

HILLDAV

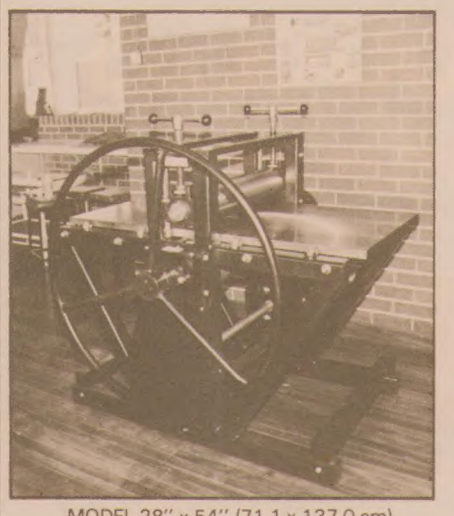
Etching Presses

OUR OWN MANUFACTURE

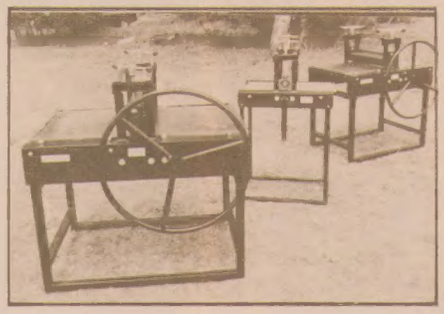
Model and bed plate size

Imperial	Metric
14 x 24"	35.5 x 61.0
18 x 36"	45.7 x 91.0
22 x 40"	55.9 x 101.0
28 x 54"	71.1 x 137.0
33 x 60"	83.8 x 152.0
36 x 60"	91.4 x 152.0

Sturdy, all steel construction with self-aligning ball-bearings



MODEL 28" x 54" (71.1 x 137.0 cm)



Art Materials

Oil colours by Art Spectrum.
Canvas, stretchers, easels, brushes.
Copper kits and tools.
Weaving, spinning-wheels and fleece.
Latch hook rugs & kits.

HILLDAV - SHOP 3
Picasso Crescent
Old Toongabbie, NSW, 2146
Phone Sydney (02) 688 1777

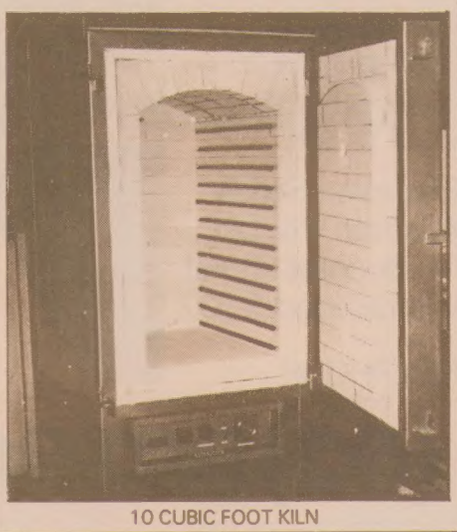
Pottery Kilns

Our own manufacture

Large range from 4 to 150 cubic feet.

Pottery Supplies

Kiln furniture, clay, slip, moulds, glazes (earthenware & stoneware), wheels, tools, raw materials, cones.



10 CUBIC FOOT KILN

CERAMIC
fact
EQUIPMENT

MELBOURNE
POTTERS WHEELS

- Cone Drive or DC
- Standing or Portable
- Robust
- Precise
- Reliable

The Choice of Schools and Discerning Potters

FACT CERAMIC EQUIPMENT
25-35 Rowe Street, Alphington, 3078
Tel. (03) 497 1133

in a nutshell

The woodcraft gallery.

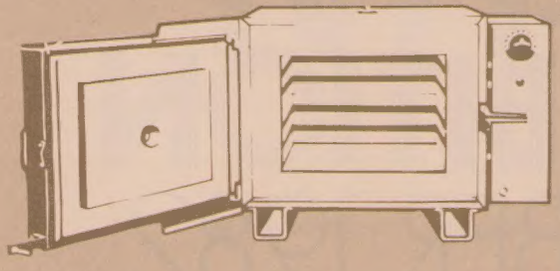
Exciting furniture designed for you in your choice of native timbers. Original tableware, imaginative sculptures and the best wooden toys. Tuesday to Saturday from ten to five.

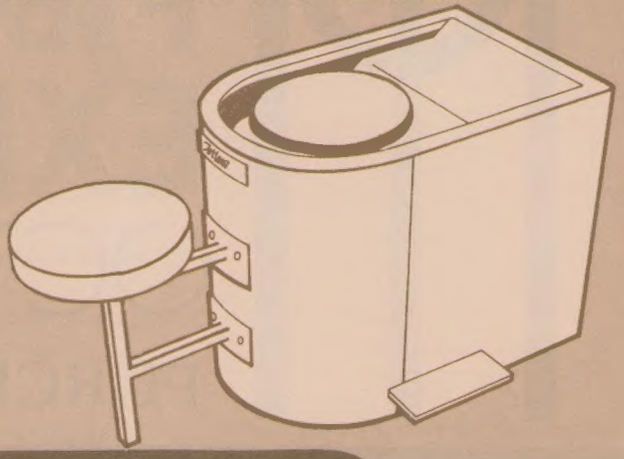
5 Bay Street,
Double Bay,
N. S. W. 2028
Tel. 32 9772

Improve your results with Tetlow equipment

KILNS & FURNACES

for China Painting, Pottery, Copper Enameling
POTTERY WHEELS (5 models), SPRAY BOOTHS & BALL MILLS





New Product . . .
Enquire about our new clay mixer, the ultimate in preparing clay bodies, and reclaiming used clays, self feeding, output 360 kg. per hour.

B. & L. Tetlow PTY. LTD.

12a GEORGE STREET, BLACKBURN, VIC. 3130. PH. 877 4188
Phone or write for Brochures

Come and see our magnificent range of French, German and American glass and our comprehensive range of books, tools, jewels and lead came.

stained glass and leadlight

supply service

Wholesale and retail suppliers of:

- Spectrum Glass
- Merry Go Round Glass
- Bullseye Glass
- French Antique
- German Antique
- German machined antique
- European Cathedral Glass

Books, Tools and Jewels from

- Whittemore Durgin Glass
- Hollander Glass
- Nervo Distributors

Phone or write for a free catalogue to:

Yencken Sandy Glass Industries

NSW: 637 Gardeners Rd, MASCOT. Phone: 669 5666
and at Wollongong and Newcastle.
VIC.: 98-100 Gaffney St. COBURG. Phone: 354 3631
Head Office: 268 Fernree Gully Rd. CLAYTON Nth. and branches at Geelong, Warrnambool, Richmond and Albury.
QLD.: 174 Zillmere Rd. ZILLMERE. Phone: 265 1444
S. A.: 575 Grand Junction Rd. GEPPS CROSS. Ph: 260 2444
W. A.: 21 King Edward Rd. OSBORNE PARK. Ph: 445 1622

TAMWORTH FIBRE EXHIBITION

OCTOBER 1982

PURCHASE(S) $3,000

Adjudicator: Pam Luhrs **Director: Ararat Gallery**

Entry Forms from : Secretary
Tamworth Art and Gallery Association
Box 846, Tamworth 2340

Specializing in Batik Art Supplies

BATIK OETORO

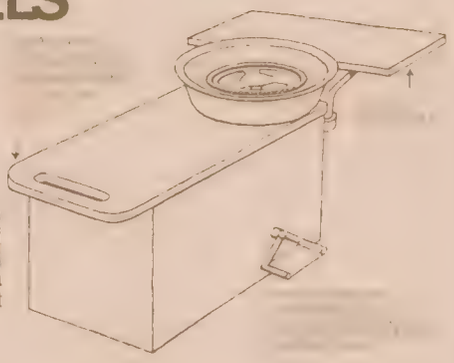
NAPTHOL, INDIGOSOL and FIBRE REACTIVE DYES, TRANSFER DYES, INDONESIAN WAXES, CANTINGS and TOOLS, PURE SILK and COTTONS

Phone: (02) 398 6201

FOR FAST MAIL ORDERS WRITE

201 AVOCA ST. RANDWICK 2031

JUMPING JACK POTTERS' WHEELS



These wheels are capable of throwing 45 kgs of clay with a smooth action at any speed.

Because of the robust construction these wheels are suitable for schools, while also providing high performance for the professional potter

Available from:
PART PRINT TOOLING Pty Ltd.
Rear 865 High St., Thornbury, Vic. 3071
Phone 44 7157

THE UNIVERSITY OF TASMANIA

MFA in Studio Studies

The Tasmanian School of Art is a faculty of the University of Tasmania and offers a comprehensive range of courses (awards) including a Master of Fine Arts Degree.

The M.F.A. is a post-graduate award providing for studio work of a speculative and individual nature in an approved field of study.

The School attempts to provide solitude for working by assigning single or double studios to each student and to provide for an exchange of ideas through the Graduate Seminar. Also available to Masters students are resources such as a substantial Library, a Guest Lecture Programme, a Paper Mill and communal Workshops in Wood, Metal and Plastics.

Fields of study include:

Ceramics
Painting
Sculpture
Printmaking
Photography
Design

Enquiries should be directed to the:

Faculty Secretary
Tasmanian School of Art
GPO Box 252C
Hobart
Tasmania 7001
Telephone: (002) 20 3274

RETAIL & WHOLESALE

Silvergem Multicraft Supplies

Materials and tools
Silver sheet, wire, castings, parts
Copper shim, sheet, shapes, dishes
Enamels for copper & accessories
Findings, Gemstones, Synthetics
Everything for Casting
Silvergem Handcaster Kit $39.00

18 Falcon Street, Crows Nest, Sydney.
Mail P.O. Box 296 NSW 2065
Tel: (02) 439 7803

Bali Artists Adventure SCHOOLS 1982

Traditional Tuition by Balinese Master Artists and Craftsmen

Weaving, Painting, Dance, Pottery, Jewellery, Batik Painting, Wood Carving, Gambelan Music, Architecture, Indonesian Cooking.

QANTAS

B. A. A. S. Tri-annual Schools depart each year in January, May and October. All booking arrangements must be completed 50 days before departure.

May 1982	October 1982
7th May to 21st May	8th Oct to 25th Oct
Ex Syd & Melb $796*	Ex Syd & Melb $909*
Ex Bris $924*	Ex Bris $1037*

*Prices are correct at 17 June 1981 but are subject to change, according to currency fluctuations and air fare increases.

For free brochure and bookings contact:
Tour World International (Aust) Pty. Ltd.
G. P. O. Box 1892, Brisbane. Phone (07) 221 7966

Russell Cowan Pty Ltd

Suppliers of materials & equipment for...

CRAFT POTTERY
and
PORCELAIN PAINTING
plus an
EXTENSIVE RANGE OF BOOKS
on BOTH CRAFTS

SUPPLIERS TO
SCHOOLS, COLLEGES, GOVERNMENT DEPARTMENTS
AND INDIVIDUAL
CRAFTSMEN

128-138 PACIFIC HIGHWAY, WAITARA NSW 2077
AUSTRALIA Tel: 477 4366
and
10 NORMAN STREET, PEAKHURST, NSW 2210 Tel: 534 3655

Sorby
MADE IN SHEFFIELD ENGLAND

WOOD TURNING TOOLS

A full range of these world famous tools is now available for immediate delivery throughout Australia. Standard, long and strong, scraper tools, sets, draw knives and the child coil grip lathe chuck. Warehouse open for personal sales Monday to Friday 9 am to 4.30 pm. Mail orders are dealt with efficiently for those unable to call.

ILLUSTRATED LEAFLET WITH PRICE LIST SUPPLIED ON RECEIPT OF 50¢ POSTAGE STAMP.

bankcard
welcome here

Colin B. Walker.
1 Campbell Street,
Collingwood. 3066
Phone. 417 2281
After hours 861 9797

CRAFT EXPO '82

THE NATIONAL CRAFT TRADE FAIR WILL BE HELD AT CENTREPOINT, SYDNEY

23-27 JUNE, 1982

ADMISSION: ADULTS $1.00* — Children 50c

Expo '82 is the second national craft trade fair to be held in Sydney. It is the major craft event of the year in Australia and provides a wonderful opportunity for you to see the work of professional craftsmen and women, specially selected for their outstanding design ability or superb workmanship in wood, leather, clay, fibre, glass and metal. Among the wide variety of work on display will be tapestry, blacksmithing, jewellery, pottery, furniture and many other traditional and contemporary crafts.

For details of opening times contact the Crafts Council of Australia
100 George Street, The Rocks, Sydney 2000. Tel (02) 241 1701

A second trade fair will be held later this year on 13th-17th September, at the Meat Market Craft Centre in Melbourne.

* (Admission to the trade will be free of charge)

The Gallery

The Gallery is a restoration of The Mariners' Church, designed by noted colonial architect John Bibb and built in 1856-1859, with original sandstone walls and arched windows and a timber floor and pressed metal ceiling. The floor space is 300 m^2 and the ceiling height 7 m. Specially designed lighting and display systems make it one of the largest and most significant exhibition areas devoted to the crafts.

The aim of the Gallery is to provide a balanced program of state, national and international exhibitions which are informative, educational, innovative and range through all media; to provide a challenge to craftspeople, encourage the interrelation of art forms and develop public awareness of fine crafts in Australia.

The 1982 Program

7 January — 14 February	THE AUSTRALIAN EXPERIENCE — IMAGES & ORIGINS	An exploration of the signs, symbols and imagery of Australia and the cultural influences on contemporary crafts as expressed by 19 leading craftspeople.
23 February — 31 March	THE AUSTRALIAN EXPERIENCE — ELEMENTS OF CHANGE	Featuring the work of craftspeople who are exploring new directions in the use of mediums and materials.
11 April — 25 April	SHEILA HICKS 'INSTALLATION'	Celebrated international artist, Sheila Hicks, will create a sculptural environment in the gallery using 'textiles they have seen in action' in 'the common theatre of life'. A contribution to the Sydney Biennale.
2 May — 23 May	FLOATING FOREST — DOUGLAS FUCHS	A monumental fibre environment concerned with the concept of forest as symbol, using traditional craft techniques and materials in a non-traditional style. Douglas Fuchs is the Crafts Council of Australia Fellow 1981-2.
1 June — 25 June	CONTEMPORARY AUSTRALIAN GLASS — A COLLABORATION	Warren Langley, Nick Mount, Tony Hanning — A collaborative creation of a major glass sculptural work with an exhibition of individual works.
2 July — 4 July	CRAFT SUPPLIERS TRADE FAIR	A trade fair of manufactures and suppliers of craft equipment and materials.
9 July — 30 July	INDULGENCES	An exhibition of craft works for eating and drinking. Some of Australia's leading craftspeople in ceramics, glass, metal and wood have been invited to display their work in settings to match its function.
6 August — 29 August	FOURTH INTERNATIONAL EXHIBITION OF MINIATURE TEXTILES	An international exhibition of 103 works by the world's leading textile artists. Brought to Australia by the Crafts Councils Centre for a national tour.
4 September — 26 September	HEATHER DORROUGH	A one-person show of recent work by Australian fabric artist, Heather Dorrough.
2 October — 24 October	DESIGN IN FURNITURE AND FABRIC	Featuring the recent work of craftspeople in these mediums, with the emphasis on original and innovative design.
2 November — 21 November	MAYFAIR CERAMIC AWARDS	The fourth Ceramic Award sponsored by Canadian International Meat Packers from which works are acquired for the Mayfair Ceramic Collection.
26 November — 25 December	THE MAKERS	A focus on the production, marketing and promotional skills used by craftspeople producing works for gifts and souvenirs. A broad collection of crafts in the Christmas spirit available for sale.

The Crafts Councils Centre is assisted by the NSW Premier's Department, Division of Cultural Activities and the Crafts Board of the Australia Council.

100 GEORGE STREET
THE ROCKS
SYDNEY, N.S.W. 2000
Tel: 241 1701
Gallery Hours: Tues - Sun
10am - 5pm
Admission Free
Dr Peter Emmett, Program Co-ordinator

PATCHWORK PALACE

A REAL QUILTING SHOP IN THE TRADITIONAL AMERICAN STYLE

complete range of
Patchwork & Quilting Supplies
CLASSES

91 WONIORA RD.
HURSTVILLE NSW 2220
(02) 57 1646

TUES TO SAT
9.30-5.30

Craftsman-in-the-Community

EXPERIENCED WEAVER

Experienced Weaver required to tutor in Central Western Qld. for approximately 10 weeks during July, August, September 1982. Travel Expenses and Accommodation provided in addition to Salary. Further details may be obtained from The President,

C. W. Q. C. A. A., CLARENDEN, BLACKALL QUEENSLAND 4472. PHONE 76D

HANDCRAFT & DISPLAY FELT

LIGHTWEIGHT FELT
25 colours, 180cm wide
HEAVYWEIGHT FELT
6 colours, 180cm wide
MOTTLED FELT
10 colours, 180cm wide
PRESSURE SENSITIVE FELT
25 colours, 90cm wide
HANDICRAFT FELT SQUARES
Packs of 12, each different colours
IRON-ON FELT
In squares
PLASTIC FOIL
Transparent, pressure sensitive, in 12 colours. Also in Gold, silver and copper, 50/60cm wide
NYLON FELT
15 colours, 135cm wide

ALSO AVAILABLE:
Instruction books for all crafts. Calico, lawn, white or dyed. Dyed printed or bonded hessian. Display fabrics for all purposes
BATIK AND FINGERPRINTING DYES

Sample booklets and price lists available on request. Mail orders welcome

COMMISSION DYERS PTY. LTD.
7 Pinn Street, St. Marys
South Australia 5042
Telephone (08) 276 2844

Riverina College of Advanced Education Wagga Wagga NSW

Ancient & Modern FIBRECRAFT WORKSHOPS

6-DAY RESIDENTIAL SCHOOL
5th to 10th JULY, 1982

Workshops in	Tutor
Creative Knitting	Yvonne Newell
Beginners Weaving	June Bennett
Advanced Weaving	Marcella Hempel
Primitive Weaving	Shirley Troy
Rug Weaving	Solvig Baas-Becking
Spinning	Joan Collins
Embroidery	Pat Langford
Bobbin Lace Making	Jenny Fisher
Patchwork	Audrey McMahon
Applique	Stewart Merrett
Dyeing	Eduard Voitkuns

Enquiries to:
Marjorie Thomas, Continuing Education Riverina College,
P. O. Box 588, Wagga Wagga, N. S. W. 2650.
Telephone: (069) 23 2378

THE AUSTRALIAN FORUM FOR TEXTILE ARTS

1982
BIENNIAL CONFERENCE

Will be held in Victoria
at Halls Gap in the Grampians

From Sunday, 16 to Friday 21 May

CONFERENCE THEME: DESIGN

The Annual Forum Thread Affair 1982 "The Secret Garden" will link Conference Programme together.

Enquiries to A. F. T. A. Reps:
P. O. Box 72, Ararat 3377 or
29 Hamilton St., Gardenvale, 3185.

Comment

The Sense of Touch

Man became man when he got off his front legs.

It was using his hands that set man on his path of evolution. His hands became tools of his brain and his brain became an extension of his hands.

Civilisation is not a collection of finished artifacts, it is the elaboration of processes. The march of man can be seen as the refinement of the hand in action. The tool that extends the human hand becomes an instrument of vision.

The whole hand is monitored by a part of the brain on top of the head, an area much bigger than that controlling the chest and abdomen. In *The Ascent of Man,* J. Bronowski says that it took one million years for the hand to drive the brain and for the brain to feed back and drive the hand to reach its present stage of evolution.

Bronowski also says that the hand is the cutting edge of the mind. We are educated by touch and in return educate touch.

E. F. Schumacher in *The Guide for the Perplexed* says, 'Every craftsman knows that his power of knowing consists not only of the thinking in his head, but also of the intelligence of his body. His fingertips know things, that his thinking knows nothing about'.

Our society tends to downgrade the use of our hands as mere manual skills, not realising the interaction of body and mind. Is the skill of a pianist or of a sculptor a purely manual skill? Surely we would reject this assumption.

A healthy human baby is born with five senses: touch, sight, hearing, smell and taste. I have listed the sense of touch first as it is the most developed of our senses at birth (as it is with most mammals). For example, in the animal world the newborn kitten will make its first movement to stay in skin contact with its mother; its needs are warmth, food and protection. The highly developed sense of touch is needed for the survival of the young animal.

In the early development of the human baby the sense of touch helps it to interpret its surroundings. How else could a baby interpret the visual appearance of a three dimensional object, say a ball, without having physical contact with it — feeling its shape between his arms with his hands and lips? Only after experiencing a shape physically (and remembering the experience) will the eyes learn to associate the light reflection with the shape to interpret it correctly. Only after "grasping" an object do we understand it.

Even as adults, when we want to understand an object, we automatically reach out to explore it with our hands. We do not trust our eyes to give us all the information we wish to receive. I am sure you all know the instinctive reaching out of our hands, when we are in a department store or a gallery, where there is a display of textiles, pottery, jewellery or furniture. Not one of us would buy any of these items without having explored it with our hands. This urge to "grasp", to understand, leads to the display of signs warning 'Do not touch!' (which, by the way, increases our urge to do just that). Instinctively we use the sense of touch to understand our surroundings. Instinctively we use it to communicate and instinctively we use it to make statements. We communicate through the sense of touch when we cradle in our arms the crying baby. We reach out in compassion to comfort a person in grief; we angrily push someone aside; in fear we grip a helping hand. These gestures are universally understood, without words.

We make statements about ourselves through the texture of our clothing, and even our hairdo, appealing to the sense of touch. A girl going to a party may choose a shiny slinky dress which will reflect her shape and movements. If a young man wants to appear as the rugged outdoor type, he will dress accordingly, choosing the appropriate textured clothing. The choice of materials is important in interior design. If we intend our kitchen, for example, to reflect a concern with cleanliness as in a hospital, we will choose materials which reflect this through visual as well as tactile means. If the kitchen one has in mind is to be the heart of family life, where warmth, shelter and food is provided, our choice of materials will be different.

Texture is the quality of a surface. It tells us what an object is made of and how it is made. Our perception of it affects our emotions. How we enjoy to kick off our shoes to feel the grains of sand on a beach running through our toes. We love the contrast of a gravel path alternating with the feel of a spongy lawn under our bare feet or the cool wooden boards of a verandah on a hot summer's day. And how beautiful feel the slippery wet stones on a rocky foreshore alternating with the feel of moving water around our feet.

We choose our clothing for its textural sensation against our skins — the feel of silk or wool or linen. The different textures of the materials transmit different sensations, as do a firm metal band or a dangling chain around our wrist. We enjoy the tactile sensation on our skin.

Our eyes too receive sensations from contrasting textures. Architects appeal to our trained eyes to stress some special function and to make statements regarding its purpose. But our eyes can only interpret tactile sensations if they have been previously experienced physically. The eye only sees and interprets what it knows.

In some areas of creativity the texture of a surface is of highest importance. This definitely applies to the crafts, where we work with manmade and natural materials (but we also talk of texture in music, in painting, in cooking and in gardening).

Our society, and with it our school system, fosters the abstract. It develops the word for intellectual thinking rather than the sensual based skills. It is the intellectual student who is considered the bright student. If there is a shortage of time or funds, the art and craft subjects are dropped first, without recognition that craft education is much more than the teaching of technical skills. It is an instrument of education in the fullest sense of the word.

A person is not a fully balanced human being if only his intellect is developed. Our senses are the roots of our evolution. Cutting off these roots, giving free rein to the intellect alone, unchecked by the senses, will destroy man's unique qualities.

Science today has reached a crossroad, where it has to redefine its motives and aims of research. Only the unchecked intellect is able to make white out of black, black out of white and to commit the most hideous crimes. It can tell us that the atom bomb is good for us.

Watch a toddler in a sandpit. Without anyone showing him what to do the toddler will recreate man's progress by using his mind to direct his hands to explore and to create. First he will explore the sand. He will dig into it, let it run between his fingers and toes and may even taste it. Only after this exploration might he dig a hole or build a mount. He will not try to dig a straight-edged hole or build a straight-edged mount because he has found out that the sand will not do it, even if his mind has wanted to. His hands have found out that the sand has its own rules which have to be taken into account. In exploring the medium of the sand, finding out what it is about, the toddler has established the base for a Dialogue.

That is for me the very essence of craftsmanship. Using his hands as the tool of his mind the craftsman engages in a Dialogue with his material. Just as in a dialogue between human partners, where there is interaction and communication. The result is something sparkling as in a dialogue, where both have a say and each one's individuality is still alive. If one or the other dominates, the dialogue becomes a monologue and is as dead as if the partners agree too much.

A lump of clay is just that until someone gives it a form. The craftsman extends the limitations of the material and in return the material extends the boundaries of the craftsman. The product of this interaction is the craftpiece, which reflects the interaction which has taken place. In handling the finished article one can "read" the dialogue between the craftsman and his material, and the craftpiece, having been the result of a dialogue, becomes now a partner in a new dialogue. In doing so it continues the magic of communication through the sense of touch.

Marcella Hempel

Marcella Hempel recently retired as Lecturer in Woven Textiles at Riverina College of Advanced Education. She has since toured the north of Queensland giving workshops in her craft in isolated areas.

Cover
Tony Dyer, 'Monument to the West', 70 x 45cm

Photograph by Tony Boyd

Contents

Tony Dyer, *batik artist*	14
Warren Fordham, *instrument maker*	17
Frederic Chepeaux, *sculptor*	19
Kay Lawrence, *woven tapestries*	22
Harry Arnall, *wood turning*	24
Why Decorate Pots?	26
The Art of Vanuatu	31
Brenda Kelly, *fibre commission*	35
Rod Bamford, *potter*	36
Ashley Cartwright, *furniture making*	38
Serica Fabrics	40
Craft and Technology	42
College Work	43

Editorial

Since the first publication several years ago, *Craft Australia* has grown steadily in circulation. This growth has occurred without the benefit of modern marketing strategies and national advertising campaigns. Out of economic necessity the magazine had to rely on promotion by word-of-mouth and direct appeal to casual readers.

On showing a copy of *Craft Australia* to a friend or acquaintance who does not know the magazine, how often have you been delighted by the surprised and enthusiastic response it has evoked because it revealed a hitherto hidden world of vital human resourcefulness and creative expression? We believe that many more people would become regular readers if only they were acquainted with the magazine and knew where to obtain copies.

For this reason, I would like to put out a call to all craft stockists, art/craft galleries, schools, colleges, libraries, bookshops and newsagents, wherever copies of *Craft Australia* could be on display and available for direct sale to the public; we need as many reliable outlets as possible.

The fundamental premise of *Craft Australia's* editorial policy has always been to provide a forum for ideas, especially for serious documentation by professional artist/craftsmen, and also for improvisation and playful experimentation across an entire spectrum of traditional, cultural and contemporary crafts. This policy was admirably and creatively pursued by my predecessor, April Hersey, whose high standard of professionalism, and personal dedication, were vital elements contributing to the magazine's acceptance as Australia's main craft publication.

The lack of any universal definition of the word "crafts" produces a plethora of activities laying claim to editorial coverage. While we aim to support as wide a range as possible, our primary commitment is to the major craft areas of fibre, clay, metal, wood, leather and glass. We also seek to promote the crafts as sheer enjoyment — to stimulate, excite, surprise and delight our readers by presenting new, unexpected and highly creative ideas in a well-balanced and beautifully designed graphic format. New developments in the craft movement, mainly within Australia but also overseas, will be dealt with prominently in future issues. We will continue to keep in touch with the avant-garde but not in gimmicks; in living tradition but not in defunct conservatism.

In this issue we have included a complete index to all previous editions of *Craft Australia*. This will be of benefit to those who file their copies for future reference, or wish to purchase back issues containing specific articles.

The craft explosion is continuing unabated and each year sees an increasing number of specialist books. With the opening of the Craft Bookshop at 100 George Street, you can expect more book reviews by professional Australian craftsmen.

In addition to a vital editorial approach to crafts, there are two other important services which we shall aspire to provide in future issues. The first is a comprehensive directory of tertiary and technical curricula related to craft education, training courses (formal and recreational) and summer schools provided by universities, colleges and guilds in all states. The second is concerned with providing the most comprehensive information about craft exhibitions and the availability of craft resource materials and equipment throughout Australia. Both these services will be financed by paid advertising.

Finally, I would like to express my pleasure at being appointed to this challenging position and look forward with much enthusiasm to the job of documenting the crafts in many future issues.

Ken Lockwood.

Craft Australia is published by the Crafts Council of Australia, 100 George Street, Sydney
Phone: 241 1701

Editor: Ken Lockwood
Assistant Editor: Lyndal Wilson
Subscriptions Officer: Bernice Lichtenstein
Assistant Subscriptions Officer: Colin Ferguson

Crafts Council office bearers comprise:
National President: Robert Bell
Vice Presidents: Wayne McIntosh
Michael Keighery
Executive Director: Jane Burns

Craft Australia is published by the Crafts Council of Australia as its official journal. It is quite independent and receives no subsidies from state or federal organisations.

Responsibility cannot be accepted either by the Crafts Council or the editorial committee for information in this journal which may be ambiguous or incorrect. To the best of their knowledge the facts published are correct.

Printed by the Dai Nippon Co. Pty. Ltd.
Phototypeset by Brian Publishing Company Pty. Ltd.

Permission to reprint material from this issue must be obtained from the Crafts Council of Australia.

This magazine is reproduced in microfiche by the Australian Advisory Council on Bibliographical Services.

Unless otherwise stated photographs have been supplied by the craftsmen.

State Crafts Councils

ACT	1 Aspinal St, Watson, 2602 Tel: 41 2373
NSW	100 George St, Sydney, 2000 Tel: 241 1701
NT	Bullocky Point, Sannie Bay, 5790 (PO Box 1479, Darwin 5794) Tel: 81 6615, 81 6616
QLD	109 Edward St, Brisbane, 4000 Tel: 229 2661
SA	189 Payneham Rd, St. Peters, 5069 (PO Box 17) Tel: 42 4001
TAS	77 Salamanca Place, Hobart, 7000 Tel: 23 7142
VIC	7 Blackwood St, Nth Melbourne, 3051 Tel: 329 8856, 329 8719
WA	76 Newcastle St, Perth, 6000 Tel: 328 7983

Tony Dyer

Batik craftsman Tony Dyer first became interested in his craft whilst completing a Fellowship in Printed Textiles at Royal Melbourne Institute of Technology in 1970. Studying traditional batik he saw the technique's ability to combine the linear qualities of drawing with the open colour areas of painting. When a fellow student returned from Singapore with a tjanting (a tool for applying wax), Tony's practical involvement with batik began.

At first Tony used samples of Napthol dyes begged from the manufacturer who, at that time, was supplying only bulk orders to industry. Traditional south-east Asian patterns, however, were not a major source of inspiration. 1970 pre-dated the influx of Indonesian batiks, both the fine craftsman-dyed sarongs and the cheap Asian boutique imports, and as the do-it-yourself-but-copy-our-designs craft books were not then quite so ubiquitous, it was a good time to rediscover an ancient craft.

Tony's first exhibition at Distelfink, Melbourne, in 1975 consisted of patterned, barely figurative designs which owed a great deal to his training in textile design. Since then, exhibitions in 1976 again at Distelfink, at Imago, Melbourne in 1978, at Narek Gallery in the Australian Capital Territory in 1979 and 1980, and in 1981 at the Gryphon in Melbourne, have shown the progression of themes and treatments that follow one another in logical development.

Photographs on this page by Tony Boyd

Since 1975 Tony's work has generally become more figurative, owing less to textile design and more to a graphic progressive analysis of personally experienced forms. This mode of interpretation became evident at his major show at Imago in 1978. At that time his work was mostly abstract, based on the striking contrasts of Greek island landscapes, of the white cubes of buildings against tall dark skies, steep angles of rising ground against the arched shapes of clouds, and finely detailed waxed areas of dots and groups of parallel lines against larger plain areas.

'Linked Tradition', 220 x 90cm, 1981

'Junction Tower', 200 x 90cm, 1981

When the English batik artist Noel Dyrenforth[1] visited Australia in 1978, he interested Tony in experimenting with three-dimensional forms and exploring the fluid qualities of fabric. These directions have since been abandoned in favour of simply-mounted two-dimensional panels with some added materials and effects such as collage pieces, fringed and frayed sections with some minimal stitching to echo the lines characteristic of the traditional tjanting, and occasional alien materials such as wood or bamboo, waxed and painted.

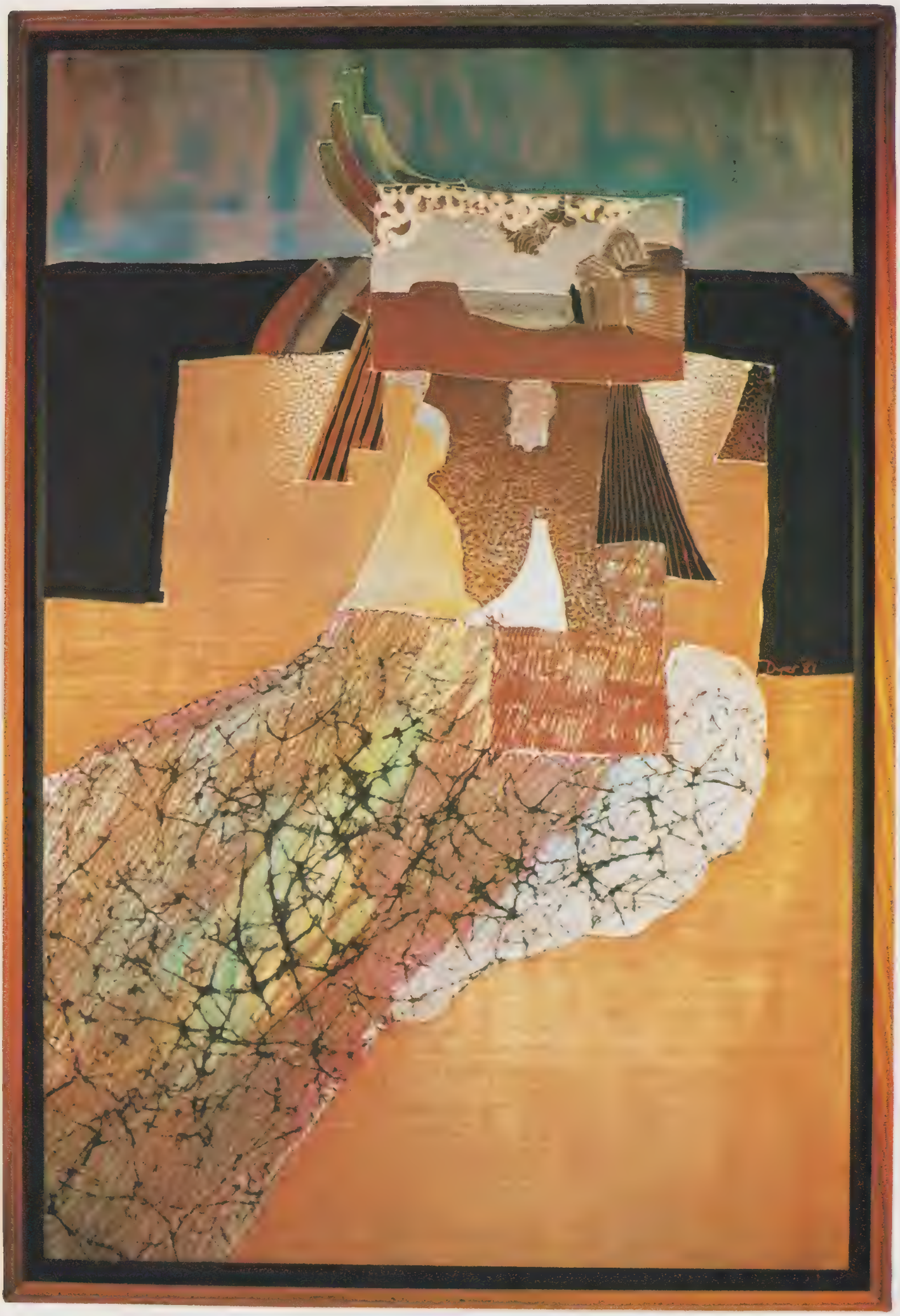
Tony's latest work reveals a further commitment to landscape but the subjects are closer to home, geographically and spiritually; now they are figurative fragments of places and times, symbolically rather than literally descriptive. The manner in which these themes are treated gives further evidence of the confident experimentation, with technique and materials, that has refined and clarified Tony's work.

In 1981 Tony experimented with reactive dyes for the first time. He found that when combined with the azoic dyes he had used previously, they produced a much larger and more interesting range of shades, from the most delicate to the most sombre. He also uses hand dyeing and spraying methods to impart greater variety and subtlety to his work. For example, in his 'Moonee Ponds' series, the individual tiles on decorative, 19th century roofs are hand-painted in varying shades. Open sky areas are often sprayed rather than dip dyed.

Design and organisation of space are important to Tony. In his new work we are still very conscious of the contrast between plain and decorated areas which defines the composition. The decorative shapes are further divided by different textures and patterns, some textures being derived from the surface of heavy-weave cloth placed under the silk and transferred to it by rubbing with cold wax. Synthetic or man-made patterns, like the roof slates and tiles previously mentioned, are explored by drawing in a trellis of lines with hot wax, then hand-dyeing the enclosed spaces with subtly different colours to give an effect like faceted jewels.

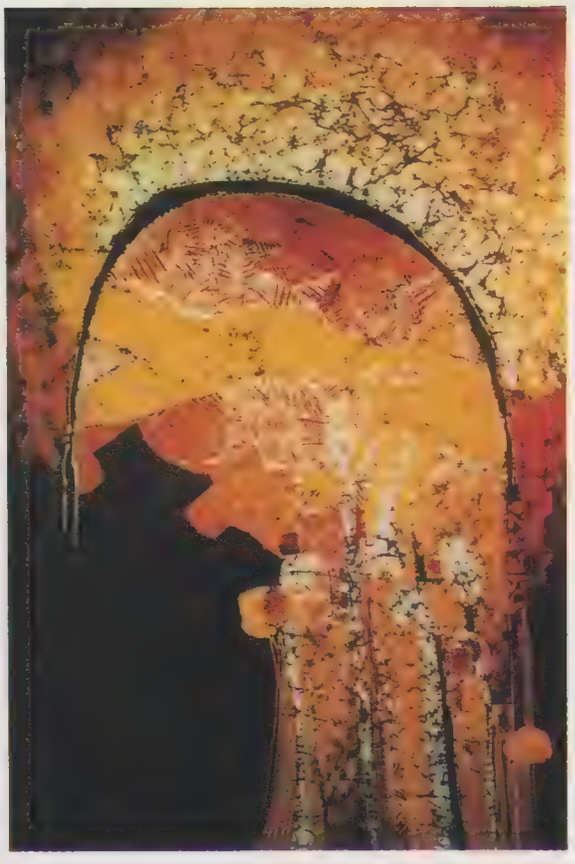
These unconventional methods, along with the combining of two different dye systems, are exploratory directions for Tony, and they certainly expand the vocabulary of his work. Hand-dyeing allows for more subtle shades and merging of colour than all-over dyeing, and reactive dyes produce softer, more delicate colours than the azoic dyes more characteristic of modern batik. So there are unexpected but very satisfying combinations of the subtle with the rich, the pale with the dark.

The two main themes of Tony's recent work, Mallacoota holidays and suburban living, also contain a surprise: Mallacoota is very crowded and busy, the forms, colours and textures as dense as the campers' tents, whereas the chimneys and spires of the Western suburbs, important monuments in a flat and featureless landscape, float like the towers of Camelot, charming and unworldly, but



'Enclosed View', 90 x 60cm, 1981

'Blue Currawongs', 35 x 25cm, 1980



'Twice Seen', 140 x 90cm, 1974

'Walled Entrance', 90 x 50cm, 1977

sometimes celebrating their urban status with the same dynamic explosive joy which filled Delaunay's homages to machine-age Paris.

As we would expect from a serious batik artist, Tony's use of the tjanting is highly skilled. Predictably, he employs this traditional tool to outline his shapes and decorate them, but he also uses it very imaginatively to create tonal effects by varying the intensity of the dots, lines and strokes. Sometimes he uses alien materials like cane and wood, which are then painted and either added to a picture to give a change of dimension and texture or used as a background on which irregularly shaped fabric is mounted.

The natural qualities of fabric itself have always been of interest to Tony — the way it can be cut, frayed after dyeing, patched and overlaid. He always uses silk because of its sensitivity to both wax and dye, and its iridescent quality.

His work is full of contrast — open against closed, plain against highly decorated, dark against light, pastel against brilliant, soft shapes against hard, organic against man-made. These contrasts, combined with Tony's ability to control the four elements of his technique — wax, dye, fabric and design — make for dynamic and vital compositions.

Anna Griffiths

Anna Griffiths is an art/craft teacher and former art critic for *The Herald,* Melbourne. A review by Anna of Tony Dyer's Gryphon exhibition appeared in *Craft Victoria,* no. 120, October 1981.
Note[1] An article on Noel Dyrenforth appeared in issue 1979/2 of *Craft Australia*

Warren Fordham

Warren Fordham is a young instrument maker whose work is rapidly gaining worldwide recognition for its excellence of construction and musical performance. When I met him for the first time at his first floor studio in Melbourne's Richmond, I was struck by his sense of total commitment to his vocation.

Surrounded by violins, cellos, tools and ageing wood, in an atmosphere pervaded with the aromatic smells of timber and varnish, I watched and listened as Warren shaped a section of timber scroll which had slowly emerged from the solid block he began carving weeks ago.

'This style is from around 1510', Warren said. 'It's a recently discovered scroll — and I think I'm the first to copy it in Australian timber.'

Warren gestured around the studio, 'This is all native Australian timber; I'd be using it no matter where I was working in the world. It's been researched and found to be better, outstandingly better, than the spruce traditionally used in Europe.'

'This scroll that I'm working on is Tasmanian mountain ash; the sides of the cello are from a block of King William pine; the linings are of willow, although I sometimes use Queensland silkwood.'

Warren buys his wood from various timber-yards. It is then allowed to sit about the studio, ageing, for at least three years. He keeps ahead with purchases of fresh wood, but it can be a problem keeping ahead for an unpredictable demand. For the cello he is currently working on, he has been forced to search out more aged wood.

The ultimate test for any musical instrument, no matter how beautifully carved, must be its performance sound. Warren is an accomplished performer on the cello, but he is adamant that it is a feeling for shape and form in the wood that distinguishes the best makers of musical instruments. 'Sound comes before carving, but sound depends on the wood and the carving.' So it all depends on a feeling for timber — and Warren maintains that this is very instinctive.

'The timbers I work with vary enormously. To simply follow a pattern without taking into account the age and nature of the timber would invariably produce a "bodger". Age is particularly important. Each instrument is essentially different because of the varying combination of timbers used in its construction.'

Warren, with his instinctive approach, has never turned out a "bodger". His instruments sound well enough for him to be driven to distraction by the constant demand for repair and restoration work by professional musicians and collectors. This is partly an unintended result of the experience Warren gained while in London on a Churchill Fellowship. He studied the making of instruments there with some of the best craftsmen in the field and word has travelled among music circles of the repair techniques he has learned. This creates a constant demand and causes a conflict of priorities. Warren would prefer to be making original instruments, but sympathises with the musician's needs — he is one himself.

'Expensive instruments require very careful attention to detail when being repaired,' he says. 'The techniques I employ aren't widely known in Australia, which accounts for why I get snowed under by the demand for repairs.'

Last year Warren was able to stop repair work to concentrate on making a cello. It takes three to four months to complete a good quality instrument. The result was an individually styled and beautifully carved instrument that enhanced the natural tonal resonance of the wood and produced a sound of extraordinary beauty.

'The body of the instrument is purely my own shape. The great masters of violin making, like Stradivarius, did the same thing. I like to carve the instrument I see there out of the block of wood — I can see it in the wood — and to reveal its form is like sculpting.'

Warren obviously loves wood and its various natural qualities. 'This particular piece is highly figured and, because the scroll swirls back and forth across the grain, it is extremely difficult to carve. I always try to work with the natural colours of the timber so that the pattern of the grain is brought out and complements the contours of the instrument. Australian timbers generally, and Huon pine in particular, are top quality for me — they have such beautiful colours.'

At only twenty-four years of age, Warren's professional record is impressive. He has achieved a great deal, including the Churchill Fellowship, on his own initiative. There are not many cello or violin makers, and Warren does not come from the professional background one might expect. He was never an apprentice in the strict sense, yet he made contact with an 'old school' of practising instrument makers in Melbourne and he sees himself very clearly as carrying on a tradition. Richard

Warren Fordham

Photographs by Oliver Strewe

Between three and four months are required to complete a beautifully carved instrument; King William pine is used in the construction of the cello sides

An intricate scroll design from 1510 carved from Tasmanian mountain ash

The workshop

Decorated cello back

Carved cello bridge

Scroll in position

Arthur, an amateur instrument maker, was influential and Kelly, a Scottish pattern maker and instrument maker, was another who passed on much of his knowledge to Warren. Before he died, Kelly made a gift of his splendid collection of handmade tools to Warren.

Many of Warren's tools carry their own craft history. 'Instrument makers usually make their own tools to their own touch. So these are mostly handmade.' He pointed to an array of about three hundred chisels, specialist woodcraft tools and brass patterns. 'I've made a few myself. You can't really buy them because each craftsman needs tools that feel right in his hand, especially when working a difficult design. Part of the concept of making is to have good tools.'

Warren is concerned by the modern industrial system which, if it doesn't make individual craftsmen redundant, complicates their working lives by reducing tool standards. Any tool user today is confronted by the problem of the decline in steel quality.

'It is difficult to buy good tools,' says Warren. 'When I was in London I found an old tool shop where I purchased a marvellous collection of vintage handmade tools. Some of them are 150 to 250 years old and made of much finer steel than is used in the manufacture of most mass produced modern tools.'

Even musical instruments are largely factory made nowadays. 'These factory instruments are called "hand-finished",' explains Warren. 'Different people work on each part and so the personal control is gone. The parts fit together but in terms of the sound they produce they don't blend in the same way as an instrument which has been built up consistently by a single craftsman.'

Warren Fordham makes all parts of the cello, down to the smallest detail, including the bow which is individually carved and fitted with Australian brumbies' hair.

Warren made his first instrument at the age of fifteen. He keeps it in the studio and describes it as 'a good start — it still plays'. He is understandably fond of it, in spite of its flaws, as it represents his extraordinary determination to follow his chosen craft while still so young and working virtually in isolation.

'I only had a handful of chisels then. I went by instinct, on how I thought an instrument was made. I'm basically self taught — I had to begin making alone. Instrument making is something I always wanted to do. It's like a natural instinct, it's in my blood.

'Although my contact with Kelly was foreshortened by his death, I felt that he passed on to me the spirit of a tradition — he taught me the correct attitude or approach to the craft.'

Warren is looking forward to an exhibition of instrument making in Cromona, Italy, this year: 'We'll share a few technical ideas, I suppose, as a range of interesting traditions will be represented. But mostly we will just get together and enjoy our craft.'

Warren Fordham is a craftsman with a lot to share as well as gain at a gathering of the world's instrument makers. Although the number of instruments he has made are few, they are of such quality, combining form and performance needs, that his place in the tradition he loves so deeply is assured.

Susan McGrath

Susan McGrath is a freelance journalist.

Frederic Chepeaux

'Originality lies in the ability to rearrange existing patterns into a new order, whereas the chief aim of mediocrity is to prevent change by maintaining the status quo.'

French-born sculptor/artist, Frederic Chepeaux, is a colourful and paradoxical figure on the Australian craft scene. Uncommonly difficult to pin down in any of the traditional compartments of the crafts, his impressive repertoire of skills allows him to move freely from one medium of expression to another with equal mastery. Since his arrival from France twelve years ago he has perplexed, astonished and frequently amused both his critics and his audiences with sixteen one-man shows in Melbourne and Sydney.

His latest exhibition entitled 'Packings, Wrappings and Trappings' is, in Frederic's own words, 'the most powerful show I have ever produced — not because of the acknowledged bluntness, but on account of the subtle soft part that is hidden beneath it'. The opening at Bloomfield Galleries in Sydney last year produced a mixed response from critics and caused Frederic to reappraise his life and work in the "Lucky Country".

Frederic Chepeaux's educational "package" was the product of the classical French humanistic mould (latin, languages, literature, philosophy) which is essentially non-vocational unless materialised in its own image as academic, teacher, lawyer, and so on. His early life was spent first in Morocco then in Algeria, where, during adolescence, he tasted the bitterness of violence that broke out everywhere during the Algerian War of Independence from France. The "student revolt" in Paris during May and June of 1968 had, in this respect, the foul taste of "deja-vu".

It is not surprising therefore that the *why* of Frederic's works should combine a love of concept and philosophy, with an overriding concern for the "human condition", coupled with an analytical and critical awareness of the "milieu" in which it exists. Unlike most of his colleagues in the visual arts field, he does not see the main role of the creative person as one that abstracts itself in "aesthetics" and "beauty" alone. In fact, Frederic regards this entrenched attitude as 'akin to escapism into a world where roses have no thorns and never wilt'.

Amidst the turmoil that existed in Algeria during his final year at school, an opportunity arose that was to have a decisive effect upon Frederic's career. The universities and schools were closed by the French Government on the ground that they were nests for breeding anarchism. This left him with nothing to do. Fortunately, because of his ability and commitment to the subjects of art and design, he got along well with his art teacher, who invited him to work in his studio.

Under the influence of this man, Frederic's vision of art expanded enormously and he began experimenting with three-dimensional forms. It was during this period that he developed a love for sculpture. On returning to France, his parents took up residence in Aix-en-Provence, where he began formal studies at university. The subjects he chose were philosophy and philology which helped him to formalise thoughts and gave him an appreciation of the academic approach and methodology.

'At university I found that it was possible to attend the Beaux Arts part-time, so I began to lead a double life which continued for some time after my studies were completed. I went into commerce to satisfy family expectations. I was wearing three-piece business suits during the day and attending the Club des Poètes at night, denigrating bourgeois values. Something had to give ... I thought Australia would provide the space, the distance and the chance to place things that were important to me in their proper perspective.'

'Trappings', earthenware and stoneware mix, wood and wool

One day Frederic was walking through Her Majesty's Arcade in Sydney when he noticed a potter working on a wheel.

'Naturally I was interested. I took him out to lunch and we talked. On returning I took off my coat, my tie and my waistcoat (I was very fashionably dressed in those days) and asked if I could throw a pot. He looked rather surprised, but agreed to let me have a go. He was impressed and asked where I had learnt my technique.

'Did he think I could have a job? He said he would ask the boss who turned out to be Janet Mansfield[1]. That was how I entered the crafts movement in Australia.'

Frederic Chepeaux joined the Crafts Council of New South Wales in 1973 and, like many other members, had great expectations for the future; nine years later he felt

Three views of 'Uncle Why? Who?'; clay, wood, ht 1.10m; music box ('The Sting')

disappointed: 'The constitution states that we should be promoting quality. I feel that we have lost sight of this and are promoting quantity instead. This direction runs counter to how I see my own role as a creator of images, not merely a maker of objects.'

He believes that the crafts movement, whether represented by the Board or the various associations or the Crafts Council, has propagated a bureaucracy that does far too much for established individual professional crafts people; the little crafts person has only a dim and distant perception of the bureaucracy, his only contact being through the state Crafts Council newsletter or *Craft Australia*. Individual members of the Council are encouraged to be passive by the paternalism which tells them 'not to worry, we're looking after your interests, we're going to give you legal representation and so on'.

'The Good Little Girl' and 'The Bad Little Girl'

Photography by Oliver Strewe, courtesy Bloomfield Galleries

In Frederic's view, the crafts movement has also failed to elevate public awareness to the aesthetics of craft and the philosophy behind it. Creativity is always the essential quality of any form of art or craft, yet we often see this aspect completely overlooked in favour of design or function. This is in spite of the fact that function is no longer as important in craft because of our technology.

One of the chief reasons why people value craft is because it contains an extra dimension which is totally absent in mass-produced goods. This extra dimension imparts a sense of wholeness to the object, as if someone (the maker) is there behind the blanket or inside the pot; you can feel the irregularities: the true craft object has a life of its own.

The most stupendous lesson that Frederic Chepeaux ever learnt occurred one day when he witnessed the Japanese master potter, Shigeo Shiga[2], open his kiln and examine the contents.

'He sat silently as objects were handed to him. He would look at them. Occasionally he would put a piece on one side to examine again if he wasn't sure. But, almost invariably, he would pick them up and, if they were found to be acceptable, place them to the right. But if they were not, he smashed them with a hammer.

'For a man like Shiga there was not a thing which technically would not have been quite acceptable as far as we were concerned. But Shiga had a philosophy and involved in that philosophy is quality — not quantity, but quality. He would prefer to have one pot out of a whole firing which was absolutely perfect than a kiln full of mediocre items. I learned something there — you have a responsibility to the object you put out, not because someone is going to buy it, but merely in the putting out of the object.

'The crafts movement in Australia has avoided the responsibility of promoting a philosophy that would bring this kind of concept up-to-date in order that, as a professional group, we can't be accused of adding to the proliferation of mediocrity. By mediocrity I mean "the creature of the middle". The creature of the middle is neither good nor bad — and therefore devoid of aspirations towards quality.

Frederic laments the absence of an official policy that

actively promotes differentiation between better quality craft and the mediocre. 'You are told, 'but it sells'; of course it sells, but at what price?'

In this regard, Frederic finds the craft environment more honest in its approach to the market than the pseudo art level, but he is far from happy with the situation because the true role of the artist/craftsman is obscured.

'Originality lies in the ability to rearrange existing patterns into a new order, whereas the chief aim of mediocrity is to prevent change by maintaining the status quo.
'My generation has been stimulated by many changes in the conditions of ordinary urban life: one of them was the coming of age of some of Freud's theories and the acceptance of "sub-conscious" elements, and with it "Surrealism". Another was the market phenomenon called "consumerism" and with it "Pop Art". Both these forms filled the "art" circles at a time when one *talked* more than one *did*.

'I do not seek to disown those two major influences in my creative process, yet I do not fully subscribe to their final images. I feel that I have gone beyond them towards "symbolism" through linking *assemblage* elements that are not normally found in the same environment. If you like, I perform what an alchemist would call transmutation.'

The visual arts are still an important part of Frederic's work — he still draws and paints — but two-dimensional work portrays only his fantasy life, whereas three-dimensional objects are products of his social conscience. He reminds us that he represents a 20th century generation that was born during a war that should have changed enough things to prevent allegiance to principles and values that belong either in the 18th century or the fallacies of the post-industrial period.

'Working in three dimensions is the most important aspect of my interest in realism. It is marvellous to have a back to things; it enables you to turn them around, to look at them from above or below, to experience their shadow or negative aspect.

'Depth in painting and drawing is an illusion. In painting so much of your experience is ruled by vision, whereas in sculpture the sense of touch also comes into play.

'Had I not erected my work into tangible shouts of warning, anger, love and anguish, to be an active witness of my time (whether subjectively or objectively), I would consider myself a traitor.'

The creative process of working with solid materials requires a different approach than when working on flat surfaces; it involves various stages, such as conceptualisation, planning, gathering of tools and materials, and finally using the hands. The technical aspect requires considerable skill and versatility in working, and combining various media, to accurately interpret the original concept in sculptural form. The strength of each material is different and can be a decisive factor in the overall impact of a work. For example, the same apple cast in epoxy resin, concrete or bronze, or carved in wood or made of clay or papier mâché will produce a totally different impression — not merely on its own, but by contrast.

For this reason the creative process applied by Frederic Chepeaux follows a rather strict methodology: there is little room for improvisation once you aim to fit rigid materials together; the tolerance margins are too small.

He always starts with an idea, then looks for the *why* behind it. Once this creative process has begun, the subject is systematically researched on three levels: emotional, intellectual and physical. The next step is to work out through sketches what form the final images should take when viewed from different angles. This is an important requirement when working in three dimensions; a sculpture that is only interesting from two angles has failed in this respect.

Attention to construction details is also important, especially the selection of materials and the foreseeing of technical problems before they arise. The timing or ordering of development is the most critical. If one neglects any of these preparatory steps, delays will occur that can seriously frustrate and inhibit the creative process.

When the work of the hands is ready to start he lines up his "characters" by order of appearance, maintaining that each prepares the way for the next. 'I always start with the most complex and difficult because it is the most time consuming and physically demanding; to end a work on a light note feels good.'

The finish obtainable from a material is particularly important when working in three-dimensional forms. Because of this, he developed a mixture of clays which, after firing, gave a flesh colour without glaze or paint. He avoids glazes because they do not allow him the precision of colour control that can be achieved with paint.

'Colour is very important in my work — and there are so many variable factors when using glazes. They can flip on you in the kiln.'

Although clay is the principal medium of Frederic's work, he also uses metal, wood, fibre, leather and even perspex. His use of different materials is aimed at achieving maximum sensual involvement — the addition of tactile and olfactory sensations, such as the smell of leather and wood, for example. The incorporation of movement and music into his sculpture is the ultimate.

This involves the audience in a much deeper sense — no longer mere spectators, they are invited to touch, to participate — but only in a limited and predetermined way; not from A to Z, but from B to D, for example.

His work is never totally kinetic. One or two pieces of a sculpture may be moveable, but they will move only in a restricted sense — never allowing total freedom. The participation is carefully controlled — the audience must still respect the object and treat it kindly.

The space around things is very important, and the use of pedestals in his later work are a device to suspend the statement in mid-air.

'People came to expect boxes around my work and I didn't want to give them what they expect.

'One of my roles as an artist is *die Spiegler,* the magician, the joker — and for such a character there is nothing worse than being predictable. Humour is a vital element in my sculptures, yet it is seldom mentioned, or regarded as "black" ... This is not the case; it is very personal, I need the humour for myself. In the face of the enormity of problems facing humanity I have enough optimism left in me to make a joke of the situation.

'The use of humour does not mock the issues involved or cause people to miss the point — it may enable them to confront the situation and help them to think about it in a new way. For this reason, I like working with analogies and transfers. If you put people under psychological pressure as they look at something unpleasant, unless you want to leave them with a taste of failure or apathy, you'd better give them a damn good laugh before they finish looking. This makes it easier for the viewer to recognise and accept the positive aspect of the criticism.'

Frederic Chepeaux's view of the world is profoundly humanistic. His work is a relentless Rabelaisian debunking of the lies and absurdities in which human life continually embroils itself. It was his mentor, Rabelais, who said: 'For it is better to laugh than to cry, as laughter is man's own!'

Other creatures are known to cry, but none other than humankind has the ability to laugh — even in front of danger, ridicule or apathy. It is this faculty, according to Frederic Chepeaux, that prevents us from going insane.

Ken Lockwood

Note

[1] Janet Mansfield is Editor of 'Pottery in Australia'. An article on her ceramic work appeared in issue 1979/4 of *Craft Australia.*
[2] An article on Shigeo Shiga appeared in issue 1980/2 of *Craft Australia.*

Kay Lawrence

'I started out with the idea of getting up in the morning and recording my daily routine. The tapestries are based on the sequence of images I saw during my morning journey.'

The tapestries of Kay Lawrence are eons apart from the atavistic, over-embellished works based on traditional French themes of the late 19th century. Clear, personal statements in fibre, they are the product of her training as a painter and printmaker, and her exposure to such established tapestry weavers as Belinda Ramson and the indefatigable Archie Brennan.

In her entry for the Lodz Triennial, 'A Walk Around the Inside Looking Out', Kay Lawrence explores her own personal environment in a series of five tapestries. A requirement of the Lodz Triennial is that the entry be of a minimum of four square metres and, rather than weave such a large work as a single piece, Kay decided to break it into five units, each based on a single image through time. In some ways her choice took her back into the past.

'The panels had their origin about ten years ago in the first window drawings that I did, which were all based on a poem by Cavafy called 'Windows'. Windows blocking life, or blocking off one's experience — but also about being an opening onto a new life, and being frightened to take that step. I found the poem related to the state of my emotional life at the time. I did lots and lots of drawings, and it's interesting to look at them now, as they're all about looking at windows from the outside — windows that were closed off. And, in a sense, this piece has come right around, looking from the inside out.'

The impetus for the designs was an invitation to exhibit work in a Contemporary Art Society exhibition called 'Artist's Walks'. Kay decided to go for a walk around her own environment, around the house she lived in at Crafers in the Adelaide Hills. This is a sylvan setting with a wonderful character of its own and, as it includes a sweeping view of St. Vincent's Gulf, it seems ideal. However ... 'With two young children I found that every time I wanted to go on this walk it was impossible. I got more and more cross and frustrated, and then I remembered a little Zen poem about two brothers who take a walk looking for enlightenment. The rich one goes around the world, and the poor one goes for a journey around his garden. So I thought 'It doesn't matter, I can just take a walk around my own house.' It's immensely rich if you look at it the right way.'

The result was a rich visual experience, and a series of five tapestries which evoke a glimpse of nascent-hued landscapes, set in rich tones of black. The designs derived from a combination of photographs and watercolour collage. By luck, the photos were exposed for the outside scene, clearly separating the interior from the outside image through strong tonal contrast. A series of drawings done at the same time as the photographs were taken was cut up and used to add detail to the images seen through the windows. The Art Gallery of Queensland has purchased the series for their 1982 Commonwealth Games exhibition after it is shown in Lodz.

Kay Lawrence trained as a Secondary Art Teacher at the South Australian School of Art from 1965 to 1968, specialising in painting and printmaking. Her work at that stage is mirrored in her approach to tapestry weaving.

'I have always been into subtle colour relationships. My painting was all about reflections — things seen through glass, things seen through mirrors, subtlety. It was an intuitive sort of colour sense — the colour relationships just develop after I've got the idea.' Kay works mainly in tertiary colours, although small patches of primary colour appear to lift the whole image.

Her interest in tapestry began when she enrolled in silversmithing at Tatachilla in 1975. The course was cancelled, so she enrolled in Tapestry Weaving with Belinda Ramson.

'That was the year I was pregnant with my first child, and I found that after Toby was born it was easier to go on with tapestry than it was to go on with painting. After the first Belinda Ramson workshop, I did the second workshop in 1976.'

The Archie Brennan workshops at Steiglit in December, 1976, were a real breakthrough for Kay. In a sense she had been thinking of tapestry in very decorative terms but, with Archie's approach, Kay realised that it could be more about conveying ideas and experience. 'Tapestry could be very personal, and it could also be related to the

Series of five tapestries, 'A Walk Around the Inside Looking Out' (collection of the Art Gallery of Queensland)

paintings that I had previously been doing. I suddenly saw how I could use the ideas I had in painting in tapestry form.

Kay embarked on her own work as soon as the workshop finished and in her first show at the Yureilla Gallery (in Uraidla in the Adelaide Hills) in 1977 there was a collection of watercolours, paintings and tapestries. The medium of tapestry made her look at her environment in a different way, as tapestry weaving has such a strong integral structure of verticals and horizontals, which affected the images she was weaving.

In 1977/1978 Kay studied at the Edinburgh College of Art in the tapestry department. The work of Maureen Hodge and Fiona Mathieson impressed her, as did their determination and long hours working at the loom.

'It was very interesting for me to go to Edinburgh, because I then learnt how to work out my ideas on paper first. They put great emphasis on drawing and thinking on paper, before you actually get to the loom. I found this very exciting, and I also worked much harder. I feel that I was a bit lazy previously, as I hadn't gone through the working out process on paper before I began weaving on the loom. I then went back to the images I had used as a painter and, in a sense, I think that the physical structure of weaving has given my work a strength that it lacked a bit in the painting. The colours are also more intense.'

The major piece that Kay completed during her time in Edinburgh was 'Windows Edinburgh'. It was the first time she had done a tapestry that related directly to a drawing. All the other ones were based on ideas or photographs worked out directly on the loom. The range of materials also impressed her.

'I had no idea of what you could use in tapestry until I went to Edinburgh. The students there were using a great variety of materials, ranging from jute to earth and grass. And the emphasis was firstly on the idea, then finding out what you needed to express it. I found that liberating.'

The cartoon for 'Windows Edinburgh' evolved from drawings made of the window of her flat which explored the venetian blind, the curtain behind them, and the way the power lines refracted in the glass and broke up. It was drawn on graph paper to more easily work out the structure, and this took on an almost after-image quality. A whole series of smaller drawings was made to clarify the background which Kay wanted to evoke the quality of Edinburgh winters: — 'It's dark, it's grey — yet there's this tremendous subtlety in the greys you see.'

Since returning from Europe in 1978, Kay Lawrence has consistently worked and exhibited in Australia. Her work was seen in the 1980 'Australian Weavers in Wool' exhibition, the contemporary Tapestry Weavers exhibition at the Distelfink in 1980, and the Batman Purchase at the Queen Victoria Museum and Art Gallery in Launceston in 1981. Her one-person show at the Jam Factory in 1981 showed the full range of her rich experience in tapestry, and was highly acclaimed.

The integration of emotion, landscape, and a refined sense of the subtleties of colour in tapestry weaving make Kay Lawrence a major figure in the explosion of tapestry skills that followed the workshops of Archie Brennan in Australia in 1976.

Garry Benson

Garry Benson is a Film and Television Producer/Director with the Open College of South Australia's Multi-Media Unit. He is also a weaver of tapestries.

Details, first and third sections from the 'Walk Around' series

Photography by Garry Benson

Harry Arnall

Portion of goblet in the making, silver ash

Woodturning has always impressed me as being the aggressive cousin in the family of woodcrafts. One only has to gingerly hold a skew-chisel against a spinning piece of wood to become quickly aware of the sheer terror vested in this craft.

Acquiring the confidence and skill to manipulate hand held chisels, gauges and sundry cutting tools against a rapidly spinning and often fragile object, comes slowly. The bitter experience of failure and hard earned success is an essential part of the learning process. Once mastered, the joy of using these tools to reveal the grain in fine timber and to produce turned articles is profound.

A paper thin goblet or a weathered telegraph pole can be turned on the same lathe. Indeed, in the midst of such equipment Harry Arnall is to be found, deftly producing a myriad of fine shavings from a humming platter, spindle or bowl. The smells conjure up the romantic names of the Australian timber he uses; satin sycamore, silver quondong, sally wattle, rosewood, rose butternut, tazarli silk-wood and so on. The action is always quick, the method decisive, the risks and dangers no doubt great.

Harry reminisces on the characters he met as an Australian delegate at the International Woodturners Conference at Parnham House, England in June 1980.

David Ellsworth of the U. S. particularly impressed him: 'He turned gnarled, split, wormed timber for us. I always thought it might explode the way he was doing it. Turned the outside first, then, using yards of masking tape and straddling the lathe like a horse, he got stuck into gouging out the inside. He's broken several fingers working that way.'

Other craftsmen at the conference who particularly impressed him included Bob Stocksdale of the U. S. who turns magnificent large platters. The Canadian, Stephen Hogbin, discussed his philosophy on the symbols inherent in man made objects and the importance of ceremony.

This, of course, tied in with Harry Arnall's own highly original utilisation of turned forms. Another American, John Knox, in his eighties and full of plans for his future, gave technical information concerning the use of the complex Holzappfel lathe. Richard Raffan, an Englishman, presented the case of the full time woodturner making a livelihood from functional domestic turning.

Taking an interest in sculpture in the early 1950's, Harry Arnall chose to work the material he had seen his father use. Don Morris, the Newcastle architect and sculptor, recalls a class run by Paul Beadle, in the Hunter district, which he and Harry participated in.

'Harry's trade skills, interest and enthusiasm, were important to the class. He produced mallets, scutches, and steel tools which were not available in the shops.' On one occasion they went collecting timber. 'We were going along a line of banksias and melaleuca, cutting timber mainly for his father's clinker built boats, as well as some stock for carving. As I recall, his father was minus a few fingers on at least one hand, but certainly it was surprising that he could hold an axe. Both he and Harry worked at the opposite side of the tree root. It was quite a memorable experience seeing them work in unison as considerable skill with an axe was necessary to produce slabs of timber from those roots.'

Parallel to his training as a woodturner, Harry Arnall studied ceramics and still throws 11.61kg (26lb) lumps of clay to produce vast jars and containers. These are used in the bonsai nursery run by his wife, Yvonne. Other skills in welding, metal machining and building construction allow Harry a self sufficiency rarely matched. The new workshop, gallery space, bonsai nursery and living quarters at Berkley Vale near Wyong, New South Wales, are a tribute to the Arnalls and their philosophy of hard work and no nonsense.

Harry Arnall's "tough" attitude to woodturning as well as to life, juxtaposed with the delicacy and sensitivity of the wares he produces, always alerts the observer of being in the presence of a master.

Leon Sadubin

Leon Sadubin is a full-time woodcraftsman and member of the New South Wales Woodworkers Group. He was recently granted a Churchill Fellowship to study furniture making and woodcarving in Europe.

Two views, turned platter of silver ash and old walnut, 600mm

Bowls in jacarandah and maritime pine

Boxes in silver ash and brown quondong

Harry Arnall

Bowl in mulberry, diam 250mm

Box in tazarli silkwood, 175mm

Rosewood bowls, diam 200mm

Photography by Bernard Connell and Robert Hoye

Why Decorate Pots?

There are many good reasons for not decorating pottery: it takes a lot of time; it involves many extra tools and materials; it raises the price; and of course it can all go wrong. In the beginning one is bound to spoil a good many pots by decorating them badly, and even with more experience, decoration is always an extra risk in the firing. Sooner or later the inevitable questions have to be faced: 'Is it really worth it? Why decorate at all?'

Those who persevere are the ones for whom there really isn't a choice. All potters have responded to the lure of making forms from clay. For some, the lure of decorating those forms is just as compelling. For them, making pots includes both processes, and they may well spend, as I do, equal amounts of time and energy on each.

Nowadays people tend to make a clear distinction between these two operations: working with clay is usually considered the basic activity, while decorating it is regarded as an optional extra. This seems to be a strange and perhaps rather new attitude, for over the last few thousand years remarkably little of the world's pottery has been undecorated. The desire to do it, and the feeling that it needs to be done, have been almost as universal as the desire to dance or to make footprints in the sand. I was once making a railway journey in Spain, carrying with me an old plain white tin-glaze pot I had recently bought. My travelling companions asked to see it and it was passed around. 'The form is good,' my neighbour eventually pronounced, 'but what a pity the potter never completed it!'

Three examples of decorated goblet form, lustre glazes

It seems to me, and perhaps this is in a way what he meant, that decoration is an exploration of form, just as bare feet discover the sea-sand. It also fulfils it, adds something that is different in kind but complementary, in much the same way that words are complementary to songs and songs to words.

There are songs without words and there are pots without decoration, but many undecorated pots are, as my Spanish friend said, "uncompleted". "Complete" undecorated pots are amongst the most subtle of all ceramics. Some of Hans Coper's work immediately comes to mind. Perhaps the most celebrated examples are the jars of the T'ang and Yueh dynasties, vessels whose forms and glazes are so alive that they seem to include all possible decoration, but invisibly. The more you look, the more you see. Forms so complete defy any markings, movements, or divisions. Perhaps they represent Nirvana for the potter-decorator, but from here to there is a long way.

The long traditions of decorated pottery constitute a different language; it is not totally different: they too deal with space and silence, but in other ways. Meanwhile, 'the world is full of colour and movement' they say, 'let us taste and enjoy it'. In these traditions forms of other kinds have evolved, forms specially able to carry line and colour, imagery or writing, such as the Korean *mae-pyong* prunus vase, the Islamic ewer, the Spanish *albarelo,* the Italian *tazza,* and the English punch-bowl. These were the kinds of pots which appealed to me in my teens after six years of wartime utility crockery, and my love of them led eventually to Dora Billington's evening classes at the Central School.

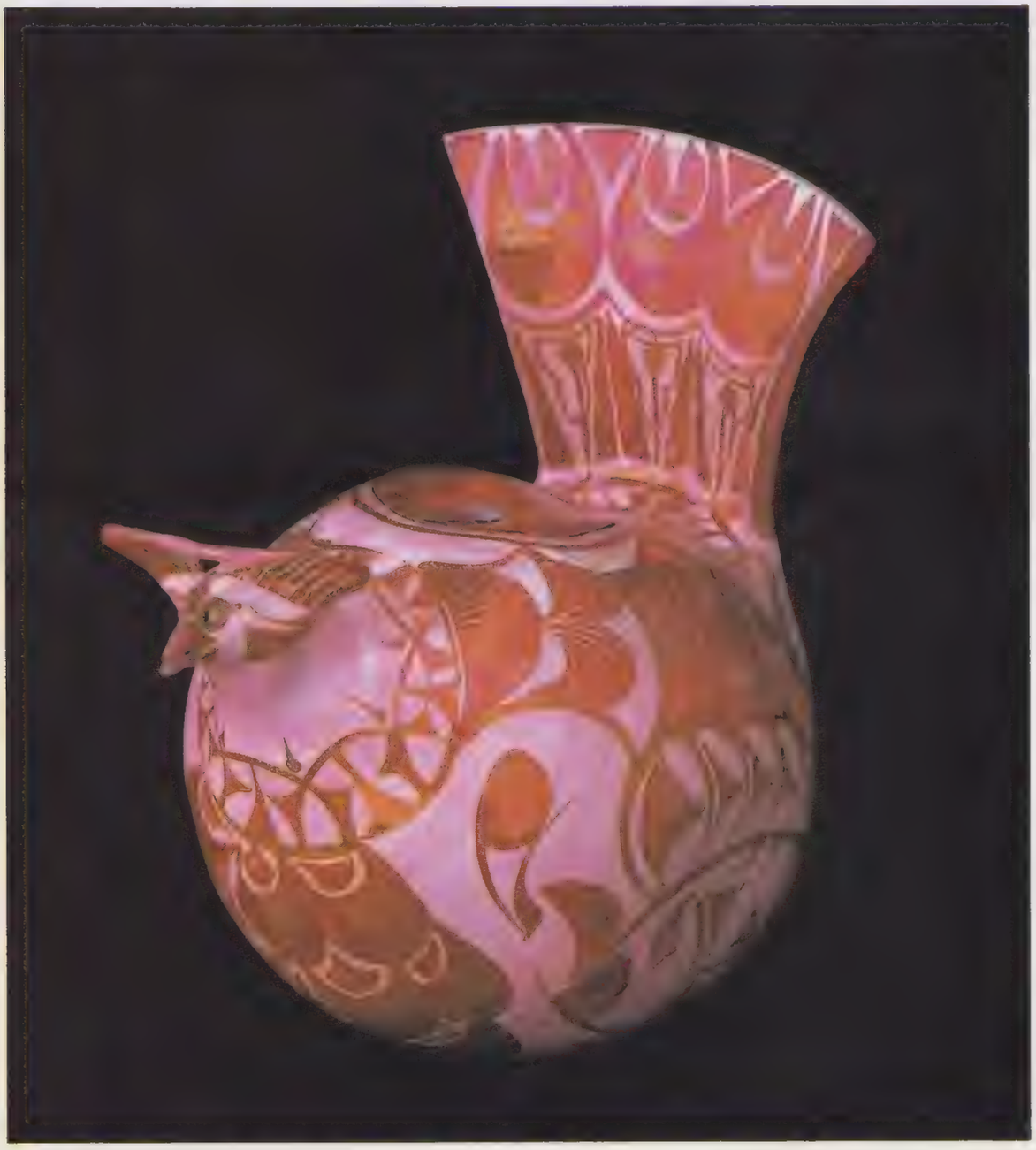
I was taught that decoration has to follow form, meaning that it must relate to a form which came into existence first. I don't think this is quite true, for both of them arise from an idea and a feeling, and it is quite possible for the idea of the decoration to come before the idea of the form. It does not really matter which comes first. The important thing is that the two should come together to make one whole: "complete".

After many years of trying to "follow the form" it dawned upon me that decoration really begins at the form-making stage and demands a particular kind of attention, not only to the shape and surface texture of the main area where the brush will work but also to details of rim and lip and especially to any pronounced changes in the profile. Weak or ill-proportioned forms can seldom be disguised by decoration — whereas forms that are made foreseeing the decoration actually invite it, and can usually be decorated in any of several different ways. This is one of the reasons why in the Pottery at Aldermaston everyone shares in the making and the painting without specialising.

One visitor to the Pottery a few years ago had a special knack of choosing the best-decorated pots. He selected them by their feel and balance and by stroking his hand over them, and from any group that was brought to him he unerringly chose the one that had been painted best, although he could not see the decoration because he was blind. It was an important lesson.

I also began to realise that whatever one paints on a form cannot, of course, alter that form, but it alters the way it is

Bowl showing example of calligraphic decoration, Islamic influence



One of pair of birds with lids, lustre decoration.

These pieces were exhibited by Alan Caiger-Smith at Blackfriars Gallery during his lecture tour of Australia last year

Photography by Peter Freeman

Vase with high lustre, vividly coloured decoration

seen. To take a simple example, bands accentuate things: dark bands on a lighter ground make a narrow neck or a small foot seem smaller, but on a convex shape they emphasise the width. The better such technical points are recognised in advance, the better the decoration relates to form and expresses it.

Understanding forms seems to me an open-ended process. It is not difficult to see simple forms clearly enough to decorate them adequately, but it is possible to become too clever at it, so that eventually they cease to be noticed. This easily happens to specialist painters of maiolica and faience, with the result that the decoration becomes a virtuoso display with the pot passively carrying the burden. Pottery forms grow upon one gradually in different ways, through the eye, the hand and the mind. As well as their physical features, profile, proportions, and so on, their overall size in relation to a human being is very important, but it is so obvious that it can be forgotten. One needs, of course, to consider their use, but also, by extension, their meaning — meaning in the sense that some vessels offer up their contents, some protect them, some display them, some are for pouring them out, some for gathering them together, others for concealing them. In such ways the forms of pots express different elemental principles which are found in every branch of life, outside us and within us, and are by no means limited to domestic situations. It is possible to work after a fashion without considering any of these things, but the more the painter takes in the whole nature of form, the better placed he or she is for decorating it, to decide how much or how little it wants, and where.

After consideration of form comes the choice of brushes or other tools — sliptrailers, styluses, sponges, airbrushes, or whatever else one wishes. For the most part I use a brush. Every brush has its use, even a scrubbing-brush. It is a matter of discovering just what. Each brush has its own special range of strokes: even lines, tapering lines, dabs, blocks, hard and soft edges, angles and other features. The more one explores them before actually working, the freer the real thing can be. A good brush is more than a tool for carrying out something already planned: it also can suggest things that would never have been thought of otherwise. The pottery industry has a wide variety of traditional brushes, mops, cut-liners, and so on, but I have found the range of signwriter's brushes better still, from long fine-pointed sables to the square-ended "writers". Each type is made in many sizes. Pure sable is expensive, but for pottery-painting the larger brushes are cheaper and still quite good enough in a blend of sable and ox-hair. Some synthetic fibre brushes are very good, especially those with long fibres of the softest kind. Japanese brushes are excellent, provided that they are the kind that return to shape when wet. The soft ones that stay bent are disappointing. Brush-making is a craft in itself, which painters really ought to learn but seldom do, but anyone can cut old brushes into new shapes for special purposes.

Coming to the pot itself, it is sometimes helpful to mark the main points or movements of a design with dye or carbon, or anything which burns away in the firing. At one time I despised this practice, supposing that it inhibited spontaneous brushwork. So it can. But it can also inhibit clumsy mistakes, and it is a great help if the design is at all intricate. Some Islamic designs, for instance, are based on a system of invisible dots joined together with brushwork. With a dye-brush ideas can be sketched out on a curved surface before using permanent colour. It is almost impossible to work them out on flat paper.

Having ground the pigment on a tile, added water and a dab of gum to make it flow and loaded the brush, the first movement is apt to be in the air, just over the surface to be painted. This gives the feeling of the movement, and makes sure the painter is far enough from the pot to command a large surface, but near enough to control the spread of the brush, the thickness of the colour, and to stop the stroke at the right point. It is not always easy to stop it in time.

Some brushwork feels almost like a dance-movement with halts and turns, all with a definite timing. It can be described in the air and almost heard as a musical phrase. Brushstrokes often look as if they were made rapidly, but actually many are quite slow. This helps the painter to notice what is happening, since every stroke not only makes a mark but also gives an edge to the space around.

Generally speaking, asymmetrical designs or emblems need specially good placing, whereas brushwork with repetitions can usually be related more easily to a form. I do not think simple patterns need be despised. They are agreeable to live with and it is important that some of the operations in a workshop should be relaxed and undemanding. These are often the times when familiar things are drawn together and something new begins to germinate. Anyway, however simple a pattern may be, it can amount to much more than just pattern-making. One that particularly pleased me accompanied a quotation on a bowl commissioned for a wedding: 'Peace be within thy walls and plenteousness within thy palaces'. The challenge was to devise brushwork in harmony with the words.

Free, assymmetric brushwork is fascinating to do but can easily generate rhythms and tensions that are at odds with the form, yet when it comes just right it can be most satisfying, fitting the form but adding something quite different in kind. For myself, it only comes right when it springs from a theme or an idea inside me. Otherwise it becomes arbitrary and meaningless. One of my ideals is a brush design that is unified but has no binding structure, like a pattern of leaves whirled by the wind — a little world in itself.

Firing of course also unifies a design, as the strokes of raw colour are fused into the molten glaze. Some become soft; some keep their hard edge, while others make a "weeping edge"; some become slightly mat; others, especially those with ferric oxide, develop a flecky grain within the colour. The fired colour depends not only on the composition of the pigment, but on the nature of the glaze, the temperature, and the kiln atmosphere.

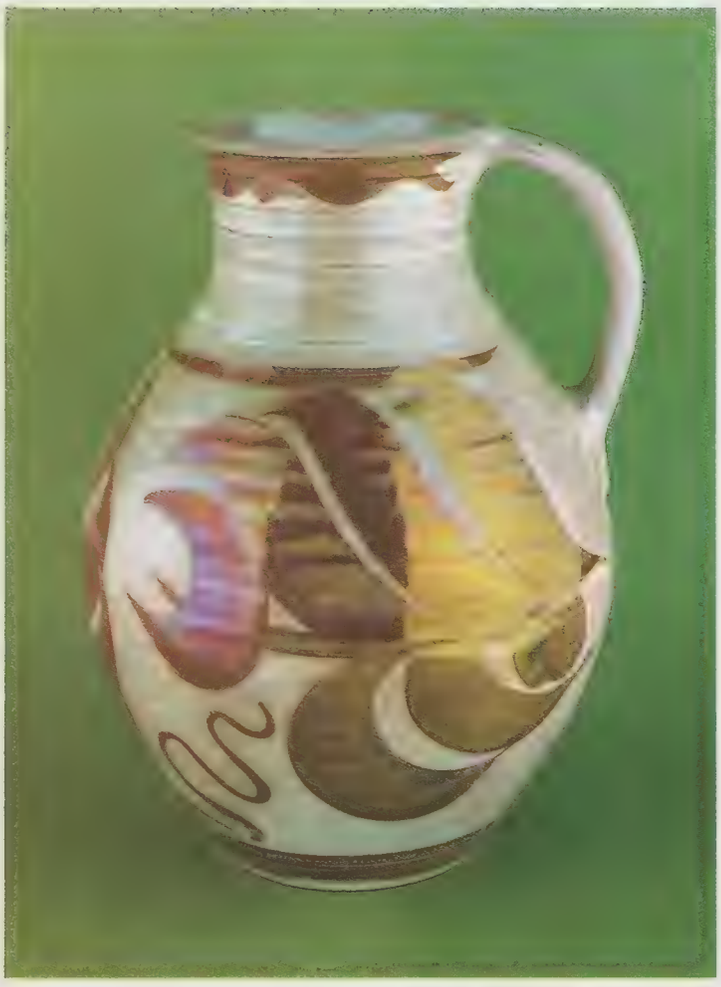
I am lucky enough to be able to fire with wood. In this case, periods of clear burning alternate naturally with spasms of light reduction, and this matures glazes and develops colours in ways which are hard to achieve in an oxidised muffle-kiln. It is also wonderfully suitable for the smoked lustre technique. The crackling sound and honeyish vapour of burning willow, even the spasms of acrid smoke from reduction, and the shimmering glare within the spy-hole, never seem to lose their magic, despite the anxiety and fatigue.

The transformation of materials which underlies all crafts is specially evident in ceramics, and these sensations belong to it. The thrill of this transformation is part of the irrational and sometimes absurd enthusiasm that ceramics has aroused for centuries, felt by Palissy and Piccolpasso in the sixteenth century just as I feel it today. Unlike other painters, the pottery-painter cannot see what his work will look like in the end. Every idea and every stroke of colour is simply a gambit, waiting to be transformed by the fire.

I think one should not be frightened of over-decorating. You can only leave out what you could have put in. Eventually one begins to understand spaces better and to work with them just as much as with the brushstrokes themselves. Maybe this leads in the end to a T'ang jar, decorated entirely with space.

I regret the current tendency to exclude useful or usable pottery from "serious ceramics" and to assume that unless a pot is a one-off it does not really count. For anyone to make pots as well as they can, some amount of repetition is necessary and it can be very pleasant. Without repetition I could never have learnt to throw satisfactorily and I needed years of semi-repetitive work to learn to use a brush. Again, if a design is not agreeable to paint there is something wrong with it, but this only

Bowl decorated using resist technique



Jar based on Spanish 'albarelo' form

Platter showing example of more figurative decoration

Vase form, bold vertical decoration, with subtle bled lustre glaze

becomes clear after a certain amount of repetition. A great deal of learning in pottery seems to me to depend on comparing several similar things and trying to understand why one is better than the others. Without repetition this can't be done.

The fact that pots are needed and are going to be used, even if that use is specialised or occasional, is for me an important part of the pleasure of making them, as well as a guide and a challenge in deciding upon their particular features. I hope they will be kindly to handle, cleanable, a pleasure to use and live with.

Pottery for use does not necessarily have to be basic. It can easily and naturally add a touch of ceremony to many everyday situations and add a certain significance to ordinary actions. Food and drink are expected to whet the appetite and pottery can do the same. It can be encouraging and generally life-enhancing, just as good food is. And when pottery is not actually in use it can still be life-enhancing but in a different way.

Pottery decorated in colours tends to populate a room rather more noticeably than other kinds, and the colour itself has something to say. Colours have an emotional content to which most people respond as directly as they do to the weather, and colours in ceramic glazes can be especially evocative — dry desert-like ochres, blues and greens with mysterious, glassy depths, the dark bite of iron-browns, the shifting iridescence of lustre. I certainly feel it, and this may be why many of my pots are painted in broad strokes, so that the colour has an impact of its own, as well as being part of a painted design.

'Had I the heavens' embroider'd cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light .

I think Yeats felt it too.

Certain pots in a house become quickly known and soon cease to mean much, even though they may be strongly painted, while others can be around for years and continue to grow on you. The eye can go on exploring them, recreating the form and following the movement of the painting, but the pleasure does not seem to be simply visual. The mind, too, finds movements, contrasts, tensions and releases, and an overall character which becomes a focus for thoughts and feelings and associations. Figurative or abstract, pots of this kind come to mean something to you, though the meaning is of course entirely non-verbal. They incorporate what psychiatrists dealing with marriage nowadays call 'non-verbal signals of a positive kind'. Perhaps it is important that they suggest rather than define, that they awaken intuitions and leave room for the unknown rather than make a specific, somewhat exclusive statement. Things that are only decorative do not have this effect.

Pots one lives with are seldom carefully studied. Rather, they tend to be seen out of the corner of the eye. Whatever they have to say seems to come across best when they are half-seen, as when they are being used, or waiting on the shelf. This seems to me one of the important things about pots for use: they are more than merely useful.

There is a big difference between decoration and decoration-plus. The distinction between the two is intriguing and difficult to analyse. It underlies the whole of Sir Ernst Gombrich's marvellous book, *The Sense of Order* (Phaidon, 1979), and in Chapter Nine he dwells at length upon these 'frontiers between ornament and symbol'. The subject is fascinating, but intellectual analysis is only one aspect; the actual doing is quite another.

Is there any real difference between designs which "mean something" and those that are arbitrary? Since it cannot be logically demonstrated it is tempting to say that it is all subjective, but I do not think this is so. Out of the multitude of design ideas some deepen with familiarity and some grow stale, and there really is a fairly general agreement about which is which.

It seems to me that there are four main stages in the development of a design. Most things start as a seed-idea, sometimes quickly, too quickly to catch precisely; simply an idea with a strong character coming out of the blue. It probably needs to be pursued and clarified, but gradually "what to do" becomes clearer. Secondly comes "how to do it". Somehow it has to be understood in terms of tools and materials and techniques. This may require experiment and time in which the hand learns how to work. Thirdly, once a practical way is found, various design-choices present themselves: size, placing, emphasis, elaboration, relation to other features all have to be decided. Then, fourthly, follows the process of refinement. This seems to be partly a bringing together of the first three, which may need quite a long time, and partly a matter of trying to see into the finished work in order to know better the seed-idea which is somewhere in it. Sometimes the idea is just not strong enough; the touchstone is lost and there is nothing to choose between the various ways in which the design may be altered.

Sometimes, however, one of them reinforces the original idea and leads onwards. In such a way an idea may mature into a design which is really complete. It becomes not only a design but also a fuller discovery of the original impulse.

The second part of this process is craft, the third is design. What are the first and the last? Since they may be quite simple, the word "invention" in its root-sense of "finding" seems to fit them best.

The word "decoration" is an uneasy one. I have already had to use it several times for lack of an alternative and it jars every time because it does not really fit what I have been trying to describe. It suggests something inessential, superficial, half-hearted, something added to make a thing more acceptable or "seemly", in the sense that a chamber-pot was felt to be more seemly if it was decorated with flowers. The word simply doesn't fit any of the great traditions of decorated pottery, such as the Hispano-Moresque, the American Indian, or the Sung dynasty. Much of that decoration was religious or protective, apotropaic, not just decorative. Nor does the word describe what those of us who decorate our work are trying to do. I believe good decoration goes far beyond the appeal to the eye. It has much in common with dreams and magic and the assimilation of images and concepts which is going on in our minds all the time. Maybe this is why so many of the world's pots have been decorated in spite of the extra work it entails. Sometimes decoration has obvious references to things seen in the world outside, but its deeper appeal and its meanings have to do with little-known realms within us.

A potter who is "decorating" uses experience based on repetition, but the activity may at any moment jump into another key and become new, full of meaning and conviction, but with a meaning which may be impossible to interpret in words. It may not work out, but once the idea has come it has to be tried.

I believe this is why any attempt to teach decoration, or to write about it in anything but a technical sense, or a very broad sense, is somewhat futile. Although there are certain useful practices and precepts, ultimately the assessment of what is right or not right is within us. This does not mean that it is random or arbitrary (far from it) — simply that it relates to a world we do not really understand, but are exploring every day.

Alan Caiger-Smith

Alan Caiger-Smith works from Aldermaston Pottery in Berkshire, England. His book, *Tin-glaze Pottery in Europe and the Islamic World*, was published by Faber in 1973. During a visit to Australia in October of last year, Alan gave workshops and lectures at East Sydney Technical College and exhibited at Blackfriars Gallery, Sydney.

The above article appeared in issue no. 52 of British *Crafts* magazine, published by the British Crafts Council, 12 Waterloo Place, London, SW1Y 4AU, England, and is reprinted with their kind permission.

The Art of Vanuatu

A double chain of tropical islands, Vanuatu (formerly the New Hebrides) is an archipelago of powerful cultural contrasts, both Melanesians and Polynesians creating distinctive societies within the group. First discovered by the Spanish explorer de Quiros in 1606, the islands were later visited and named by Captain Cook. He, in turn, was followed by sandalwood traders and missionaries during the 19th century. This was a time of devastating inter-tribal wars and of 'blackbirding' to provide labour for Queensland sugar plantations; introduced disease also seriously decimated the native Hebridean population.

Sited in bush clearings or close to coastal waters, the more isolated Vanuatu villages preserve in their small social groupings much of the traditional way of life in an exotic setting of flowering trees, palms and a rich tropical vegetation. Fishing and communal clearing and cultivation of the land occupy much of the time in settlements as do trade and inter-island communication, particularly when the more important cult festivals take place in the larger communities. In preparation for such occasions masks, ancestral carvings, drums and decorative regalia are created. The undertaking is marked by considerable enthusiasm and imaginative effort and leadership is provided by the tribal elders and experts who belong to the *Sukwe,* or secret societies.

Living in small coastal villages, the Melanesians practised subsistence agriculture under the leadership of men whose authority had its source in *Sukwe,* which regulated all social and religious life. Characterised by a strict membership grading system, *Sukwe* built elaborate assembly houses *(gamal)* and created an art tradition that revolved around an ancestral cult, outstanding in its wide variety of forms.

A type of animistic ancestor worship, traditional Vanuatu religion sprang from a Melanesian society that placed achievement above birth. It was a society in which the individual progressed from initiation rite to initiation rite and ultimately attained standing in the community commensurate with his capabilities. In the course of attaining status, great emphasis was placed on ritual and ancestral gift ceremonies, the gifts mainly being in the form of carved spirit figures.

An art practised by all secret society members, carving continues to be the most imaginative of Vanuatu arts; particularly in the creation of *Sukwe* ancestral figures and sacred drums.

Carved from the inverted trunks of freshly cut tree ferns, spirit or mortuary figures are, as on the island of Malekula for example, generally covered with a thin layer of clay which is then painted, the colours ranging from a brick-red to black and white earth pigments. Following mortuary rites, some of the figures are stored in the village Men's House where they are left to rot away or are left standing on the edge of community dance grounds.

Dynamic in concept, both large, freestanding ancestral figures and ceremonial drums *(lali)* are of high technical and aesthetic merit and perhaps the greatest achievement in Vanuatu art. Carved from a dense hardwood, of beautiful grain and texture, drums are up to 3.50 metres (10ft) in length and worked from a whole tree trunk, one end being decorated with a strongly expressive ancestral mask. Traditionally, like figures, drums were discarded at the close of the particular cult festival they were created for.

To ensure an after-life, members of *Sukwe* presented gifts to their ancestors at special spirit feasts. These feasts were marked by the sacrifice of sacred tusked pigs, and other ancestral gifts included ritual effigies made not only of wood but also coral limestone and fern trunk. Carved *siloa,* or foodbowls, were used, decorated with an imaginative range of rigidly symmetrical designs similar to those found on ceremonial spears and clubs.

Pigs are regarded as the most valuable possession in Vanuatu where they play an important role both in trade and in ceremonial rituals. They are the measure of a man's importance in the community representing his power and prestige. In the feasts marking a chief's rise in status within secret societies, tusked pigs possess a spiritual dynamic and are offered up in ritualised slaughter to ancestors; their blood also consecrates mortuary figures/effigies of the dead. Given the traditional importance of the pig, it is not surprising that the tusks of ritual boar are an integral element in the design of the new Vanuatu national flag of green, red, black and gold. In art, pigs are carved in naturalistic detail, while their tusks decorate ritual masks and ceremonial head-dresses. The beautifully spiralling incurved tusks possess a spiritual symbolism that frequently appears in the carved and painted decoration of the village Men's House.

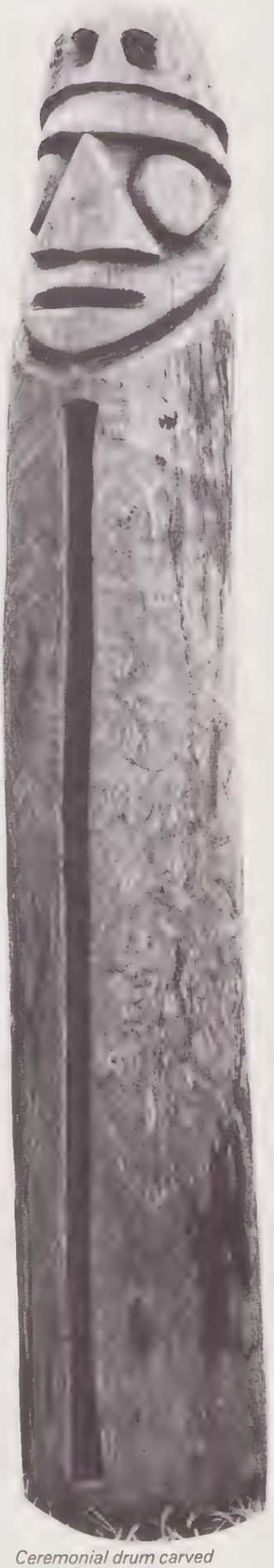
One of the largest islands of Vanuatu, Malekula was traditionally an important centre of ancestor worship and secret cult houses decorated with carvings and skulls, the faces modelled in clay and painted with geometric designs. Highly valued by tribesmen, most skulls were war trophies or the treasured remains of relatives. It is probable that the art of decorating them, like the construction of ceremonial masks and head-dress, is older than ancestral woodcarving.

Religious ceremonies were strictly for men only and usually took place within traditional cult houses, the dramatically decorated and half-lit interiors being taboo to women who were denied knowledge of cult ritual and practice. Marked by a morbid absorption in Death and an uncertain Afterlife, the worship of ancestors was a cult of fear — heightened in its psychological effect by a unique vision of Death revealed in the form of a wide variety of masks created out of wood, bamboo, tapa and other light materials.

Unmistakable representations of dead ancestors, Vanuatu ceremonial masks are invariably painted in highly expressionist colours, particularly red, and the bold geometric designs often have a magical significance. Created only for the duration of festivals and ritual ceremonies, the masks are also decorated with feathers, pig tusks and leaf fringes in a range of designs that is highly individualised; the wearers additionally decorate their bodies with distinctive painted patterns.

Often created by artists of great imaginative powers, the masks reflect a society absorbed in an intractable mystery elevated to cult status — death.

Masks throughout Melanesia share the complex symbolism of Vanuatu's spirit masks and their celebration of the spiritual resurrection. Used in dances relating to ancestral spirits and in dances revolving round the more important passages in the life of man, the masks (like traditional reconstructed skulls of the dead and other cult objects) serve only one ritual purpose before being placed in the Men's House. Here, they are left to decay, their *tapu* destroyed by neglect.



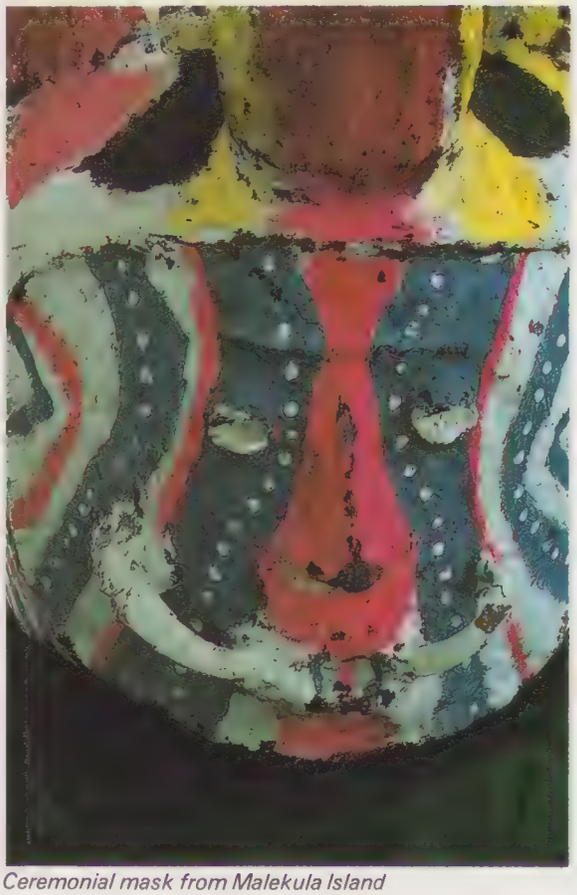
Ceremonial drum carved from dense hardwood

Treefern sculpture

Chieftain's ritual head-dress

Ceremonial hat from Mota Lava Island

Painted ancestral figure with tusks



Ceremonial mask from Malekula Island

CRAFT AUSTRALIA
INDEX
1975/1-1981/4

This index covers the twenty-seven issues, 1975/1 to 1981/4 of *Craft Australia*. It is divided into two sections, People and Subjects.

The format for each entry is issue number followed by a comma and page numbers. Consecutive pages are separated by a hyphen, non-consecutive pages by a comma, entries by a semicolon.

Page numbers refer to articles unless prefixed by a bracketed key letter which indicates whether the reference is to an illustration only, book review, letter, or to the *Touch* newsletter inserted in the particular issue mentioned.

Authors are differentiated from their craftsmen subjects by the key letter "A"; photographers are nominated by the key letter "P".

Key
(A), author
(I), illustration
(L), letter
(P), photographer
(R), book review
(T), 'Touch' newsletter

This index was prepared for *Craft Australia* by Dean Leith.

PEOPLE

A

Abakanowicz, Magdalena 76/1, 25-27; 76/3, 26-31, 39-40
Abbott, Zena 77/4, 48-50
Abraham, Felicity 75/1, 14-17; 76/2, (A) 6-9; 77/2, 29-36; 78/3, (T); 78/4, 42
Abraham, Walter 77/4, (A,L) 57
Adamopoulos, Nick 81/1, (I) 42
Adams, Mark 78/3, (P) 62-65; 80/2, (P) 44-46
Adolphus, Tineke 81/3, 34-35
Affandy, Joesoef 80/4, 31-33
Alberius, Olle 77/1, (I) 20-21
Alexander, Bruce 80/3, (P) 38
Alexander, Doug 78/2, (T); 79/4, 32-33; 80/2, 49; 81/3, (A) 8, (A) 52, 53;
Allen, Janet 81/2, (R) 53
Allen, Jenny 79/1, 31
Allen, Robert 80/4, 14
Allison, Nigel 81/2, 42
Altenburgh, Christoph 81/3, 14-16
Amsler, Vrendli 78/1, 56-57
Anagrius, Bill 77/4, (P) 42-50
Andersen, Thomas 75/3, 14-15
Anderson, Bruce 81/4, 50
Anderson, Marilyn 78/4, (R) 58
Anderson, Tom 76/2 (I) 25
Angel, Amanda 81/1, (I) 47; 81/4, 49
Annand, Douglas 77/2, 58
Antmann, Giselle 78/3, 70-71
Arbuz, Mark 80/4, 24-25
Arcus, Ian 80/2, (A,R) 49; 81/3, 14-16
Argent, Jenny 75/3, (R) 3
Armstrong, Drew 81/1, (I) 42
Armstrong, Gillian 81/1, 52
Armstrong, John 81/1, 49;
Arnall, Harry 80/3, (I) 35; 80/4, (T); 81/3, 14-16
Arthur, Bruce 79/4, 35-36
Arthur, W. Thomas 78/3, (I) 72, 73
Arundell, Jan 79/4, (T)
Arundell, Ted 79/4, (T); 80/2, (I) 30
Ashburner, Jenni 80/2, (R) 49
Astbury, Paul 80/3, 49-51
Atkins, Anne 81/3, (A) 44
Atkinson, Ethel 78/3, 70

B

Baas Becking, Solvig 77/1, 32-35
Backstrom, Monica 77/1, (I) 23-24
Baey, Pierre 79/1, (I) 28
Baily, John 77/3, (A,L) 51, (L) 57;
Baker, Jeannie 76/3, 32-34; 77/4, 60; 80/3, (I) cover, 10-13
Baldwin, Gordon 80/3, 49
Ball, Lillian 76/2, (I) 10-11, 37; 81/4, 31-36
Balmer, Derek 81/4, (P) 18-21
Bannerman, Graeme 81/1, (I) 43
Bannister, Jenny 81/4, 42
Baraskill, Janet 75/2, 22
Barraud, Arnaud 78/2, 61
Barrett, Judy 78/2, 61
Barrett-Danes, Alan 80/3, 49, 50-51
Barrett-Danes, Ruth 80/3, 49, 50-51
Barron, Warwick 79/4, (T)
Barrow, R. 78/2, (T)
Barta, Hilary 78/4, (I) 31
Barton, Glenys 80/3, 49, 50-51
Bartram, John 81/1, (I) 45
Bastin, Henri 78/3, (I) cover
Batson, John 81/3, 14-16
Battersby, Jean 75/1, 18-19
Bauer, Frank 75/1, 39; 77/3, (I) 26; 78/2, 54-55
Bauer, Lisa 77/1, (I) 22
Bauer, S. 78/2, (T)
Beattie, Beryl 79/4, 17
Beaver, Karen 76/4 (L) 37
Beck, Hatton 75/2, 26; 79/2, 54; 80/2, 10
Beck, Lawrence 79/2, (A,L) 50
Beck, Robert 78/2, 61
Beeston, Larry 76/1, 6; 78/2, (T); 78/4, (T); 81/3, 14-16
Beeston, Mary 76/1, 6; 77/2, (A) 58; 78/2, (T) 78/4, (T); 79/1, (A) 54, 79/4, (A,R) 54; 81/3, 14-16
Beetson, Laudale 79/2, (L) 50
Beier, Ulli 81/2, (A) 20-23
Bell, Ian 79/32, (A) 24
Bell, Robert 78/2, (T); 79/1, 18-20; 79/2, 10-12
Bellamy, Robyn 80/4, (A,L) 55
Bellici, Andre 75/1, (I) 21, 36
Bendall, Susie 78/2, (A) 22-23
Beng, Chew Teng 80/4, 31-33
Bengston, Billy 76/3, (I) 22
Bennett, Antony 80/3, 49, 50-51
Bennetts, Molly 77/2, (I) 34
Benson, Garry 79/3, 10-12; 81/1, 36; 81/4, (A) 15
Benwell, Stephen 78/2, (T); 80/4, (I) 15, 49; 81/2, 41-46
Berney, Kathy 79/1, (I) 34; 79/2, (I) 32; 80/1, 49
Berriman, Ann 80/1, (A) 49; 80/2, (A) 21-23; 80/3, (A) 20; 80/4, (A) 50, (A) 51
Bertelsen, Vivianne 76/3, 14-19
Bertozzi, Glauco 79/1, (I) 28
Beutlich, Tadek 78/1, 56-57
Bertram, Brian 79/4, (T)
Beeston, Mary 76/1, 6; 77/2, (A) 58; 78/2, (T); 78/4, (T); 79/1, (A) 54, 79/4, (A,R) 54; 81/3, 14-16
Beetson, Laudale 79/2, (L) 50
Best, Josephine 81/1, (I) 45
Binns, Vivienne 75/3, 21; 79/4, (T); 80/3, 20
Bishop, Olive 78/2, (T); 78/3, 73; 79/1, (I) 28, 30; 80/4, 49
Bishop, Tony 78/1, (I) 43
Black, Sandra 78/1, 30-31; 80/2,49
Blackall, Simon 75/3, (A) 9
Blake, Brian 77/4, (R) 57
Blakebrough, Les 75/2, 6; 76/2 (I) 24; 77/1, (I)54; 78/1, 26-27; 78/2, (T); 78/3, (I) 17, 73; 79/3, 22-23; 80/3, 16; 80/4, (A,R) 54-55
Blakeney, Polly 75/2, 33
Blumhardt, Doreen 77/4, (R) 57
Blumson, Colin 81/3, 14-16
Bolster, Margaret 80/3, (P) 30-33
Bolster, Tom 80/3, (A) 30-33
Borlase, Nancy 75/1, (A,R) 11; 75/3, (A,R) 4
Bottrell, Fay 75/1, (P) 20, (A) 36-37; 75/2, 33; 76/1 (A) 6, (P) 8-9, (I) 11; 76/2 (I) 8, 37; 78/1, 41-47; 78/4, 38-39, 60; 80/3, (A,R) 54-55; 81/3, 14-16
Bourke, Ace 77/4, 60; 81/1, (A) 49; 81/2, (A) 41-46
Bowie, Hamish 77/3, (R) 52
Bowman, Sara 76/4, (A) 6-13
Bowry, John 80/3, (I) 34
Bowyer, Brett 80/1, (I) 35
Boyd, Guy 80/2, 36
Boyd, Merric 78/1, 37; 79/2, 54; 80/2, 10
Boyd, Tony 81/4, (P) 10-14
Boyle, Anne 79/4, (T)
Boynes, Diana 77/3, (I) 20
Bradshaw, David 78/2, (T); 79/1, 18-20; 80/2, (A) 17-20
Brailsford, Vina 81/4, (A) 44
Brammer, Mary Lou 78/4, (I) 33; 80/1, (I) 36
Brawarsky, Diane 78/1, 56-57
Bray, P. 78/4, (I) 43
Bray, Ross 78/1, (A) 22-25; 79/1, (A) 24-26; 79/3, (A) 44-46; 80/1, (A) 22-23; 80/2, (A) 41-43; 80/4 (A,P) 21
Brecknock, Dilys 75/1, 36; 75/3, (I) 23; 76/1, 17-24; 77/2, (I) 31; 78/3, (T); 80/1, 42-43; 81/3, 14-16
Brecknock, Richard 75/1, 36; 75/3, (I) 23; 76/1, 17-24; 77/2, (I) 31, (R) 57; 78/3, (P) 56-61, (T); 80/1, 42-43; 80/3, 14-15; 81/3, 14-16
Brecknock, Rod 77/2, (I) 34
Breedon, Pat 75/3, 32
Brennan, Archie 75/2, 30, 31; 76/1 (A) 14-15; 78/1, 56-57
Brereton, Janet 75/1, 8; 75/2, (I) cover, 3
Brereton, Kevin 75/2, (P) cover, 12
Brittain, Rosemarie 77/4, (I) 44
Britton, Alison 81/3, 49, 50-51
Brodie, Pamela 81/4, (A) 50
Brokensha, Peter 76/2, (R) 38
Brokensha, Sally 78/1, (P) 48-51; 78/4, (I) 31; 80/4, 40-42
Bronzino, Giovanni 79/1, (I) cover, 21-23
Brook, Mandy 81/1, (I) 46
Brooke, Margaret 77/1, (R) 62
Brooker, Eileen 80/2, (T)
Brooks, Richard 78/2, 61
Broughton, Belinda 80/1, (I) 31
Brown, Carol 78/4, (T)
Brown, George 77/2, (I) 10-17
Brown, Hobart 79/2, 15-16
Brown, Mike 78/3, (I) 31
Brownsworth, Ann 80/4, (I) 15
Bruce, Maureen 76/1, 6
Buchanan, Sue 79/4, 51-52
Buckingham, Peggy 78/3, (T); 79/3, (T)
Buckle, Mary 81/2, (A) 10-12
Burchill Malanda, Sandra 79/1, (I) 35
Burgoyne, Sandy 81/3, (P) 53; 81/4, (P) 10-14
Burkett, M. E. 80/2, (R) 52
Burley Griffin, Walter 77/3, (R) 50-51
Burnard, Joyce 79/2, (A) 38-39; 81/2, (A) 18-19; 81/3, (A) 25-27
Burnett, Dierdre 80/3, 49
Burns, Jane 79/4 (T)
Burton, Richard 81/4, 53-54
Bury, Claus 79/4, 10-15, 49-51
Butlin, Enid 81/1, (I) 42
Buttrose, Ridley 80/3, 18-19

C

Cadden, Delia 78/3, 70
Cahill, Maureen 79/3, (I) 14
Callow, Ted 75/2, 12
Campbell, David 78/2, (R) 53
Campbell, Hamish 76/2, (I) 15, 37
Campbell, Joan 79/1, 43; 79/3, 44-46; 80/3, (T); 80/4, 49
Campbell-Brown, Jeanette 81/1, (I) 47
Canning, Andrew 80/3, 14-15
Cannow, Agnes 79/2, (L) 50
Car, Eric 75/1, (I) 20; 77/2, (I) 28; 79/1, 43
Cardew, Michael 75/2, 19, 27
Cardinaletti, Margaret 80/4, (I) 15
Carlin, Anthony 80/1, (I) 34
Carlstrom, Kraig 77/2, (P) 48-53
Carman, Jean 80/3, (R) 54-55
Carr, Graham 81/4, 43
Carr, Pennell 76/1, 6
Carr, Tanija 81/4, 43
Carrington, Sonya 81/3, 14-16
Carter, Heather 81/1, (I) 48
Carter, Ketha 79/3, (A,L) 52
Carvosso, Molly 81/3, 34-35
Center, Roma 77/2, (I) 31
Chalupa, Gudrun 79/2, (A) 35-37
Chand, Nek 80/3, 30-33
Channon, Bruce 78/4, (P) cover
Chattopadhyay, Kamaladevi 76/2, 28-30; 78/4, (T)
Chatwin, Wendy 79/4, (T)
Chepeaux, Frederic 75/1, 36-37; 75/2, (I) 5; 75/3, 19; 76/2, 36; 77/3, (I) cover, 30-34, (A,R) 52; 77/4, (A,R) 57; 78/1, 41-47, 55-56; 78/2, (T); 78/3, 70-71; 79/1, (A) 13, (A,T); 79/4, (A) 54; 80/1, 51; 81/1, (A,R) 52-53; 81/4, (A) 29-30
Christmann, Jenny 81/4, 42
Christo 78/4, 53
Churchill, Virginia 80/1, (R) 54
Clark, Brian 80/4, 10-13
Clark, Bronwyn 81/3, 14-16
Clark, Robyn 80/1, 52
Clemens, Jonathon 79/2, (P) 46
Clements, Richard 79/3, 22-23
Cliff, Clarice 78/2, (R) 36-39
Coates, Jenny 76/1, 6
Cochrane, Vern 80/4, (I) 16
Cohn, Susan 81/4, 52
Cole, Malcolm 81/1, (A) 21-23
Coleman, Virginia 78/2, (I) 41;81/3, 34-35
Coleman, Rex 81/1, 18-20
Collette, Cresside 80/3, (I) 22
Collingwood, Peter 80/1, (T)
Collins, Andrew 81/4, 22-25
Collins, John 79/4, (T)
Collins, Judy 79/2, (I) 32
Colsey, Dennis 75/2, 13, 14-15
Combes, Edward 81/1, 10-13
Condell, Dilys 78/4, 54-55, 61
Conroy, Dinah 78/4, (T)
Cook, Audrey 75/1, 38
Cook, Filipa 81/2, 36-37
Cook, Sherry 76/1,6
Cooper, Michael 78/4, (T); 79/1, (T); 79/2, (T); 79/3, (T); 79/4, (I) cover, 19-23; 81/2, (R) 53
Corbett, David 79/1, 18-20
Corbett, John 75/2, (I) 20, 29; 80/2, 30-31; 81/4, 42
Cordwell, Neville 80/1, (T)
Corke, David 79/4, (P) 10-15
Cornish, Muriel 78/3, 70
Coughlan, Mary 81/4, 42
Coultis, Cherry 80/1, (A,L) 54
Cowell, Elizabeth 80/2, (A) 28-29
Cox, Bev 80/4, 16-17
Cox, Paul 81/2, (P) 20-23
Cox, Robin 80/2, (T)
Cox, Stephen 80/4, 16-17
Craig, Tom 77/1, (A) 57-59
Craven, Anna 77/4, (A) 10-19
Crawford, T. 78/2 (T)
Crawford, Teresa 80/4, (I) 15
Creighton, Norman 75/1, 39; 78/2, (I) 14, 60; 78/4, (A) 40-41; 80/2, (A) 37-40, (A) 50; 81/1, (A) 50; 81/3, (A) 53; 81/4, (A) 37-39
Cridland, Max 79/2, (T)
Cripps, David 81/1, (P) 24-25
Cronk, Colleen 80/1, (I) 36
Crosland, Richard 80/3, 34
Crosley, Jill 78/2, (P) 42, (P) 46-52
Crowe, Greg 79/1, 44; 80/2, 53;80/3, (I) 54; 81/2, 41-46
Crowley, Jill 80/3, 49, 50-51

Cummings, Keith 80/4, (R) 54-55
Cummins, Gerry 81/3, 14-16
Cunningham-Smith, J. 80/4, (R) 54
Currey, Margo 75/2, 33
Currie, Betty 81/1, (A) 50-51
Currie, Ian 80/1, (T)
Curry, Sandra 80/1, (I) 32

D

Daenke, Margaret 81/3, 34-35
d'Albis, Antoine 80/4, (A) 49
Dalman, Jan 75/1, (P) 39; 78/1, (P) 41-47; 78/3, (P) 56-61
Dalton, Kathleen 81/4, 31-36
Dalton, Ken 81/4, 31-36
Daly, Greg 78/2, (I) 17; 79/1, 30; 80/4, 49; 81/2, 41-46
Darlow, Mike 80/1, (A,L) 54; 80/3, (A) 34-35, (A,L) 55; 80/4, (A) 37-39, (A,R) 52-53; 81/1, (A) 52; 81/2 (A,L) 54; 81/3, 14-16, (A) 54; 81/4, (A,R) 55
Davidson, Hughla 77/1, 41-51
Davies, Peter 81/2, (P) 49-51
Davis, Harry 75/2, 22
Davis, Hilary 81/4, (A) 52
Davis, J. 78/2, (T)
Davis, Noela, 79/4, 32
Davis, Warwick, 75/1, (A,P) 22-23; 75/2, (A,R) 5, 10-11
Dawes, Ian 75/2, 33; 79/1, (P) 16-17
Day, Michael 81/3, (P) cover, 36-37
Deague, Julie 79/3, 44-46
de Amaral, Olga 75/1, 37; 75/2, (I) 21, 28; 75/3, (R) 4; 78/1, 56-57
DeBoos, Janet 79/4, (R) 52-53
Decmal, Eileen 78/2, (T); 78/3, (I) 51
Deghand, James 78/2, (T); 78/3, (I) 49
de Jonge, John 81/3, 14-16
Delacour, John 76/4, (P) 20-25; 77/3, (P) 20-29; 78/1, (P) 14-21; 78/3, (P) 47-51; 78/4, (P), 14-17; 79/3, (P) 27-30
De Lambert, Renata 78/2, 61
Delaney, Thelma 76/2 (I) 10
De Maine, Johanna 80/2, 49; 81/3, 14-16
De Martin-Lemke, Renee 75/2, (I) cover, 3
Der Kinderen, Tim 80/2, 49
Dermer, John 78/2, (T); 78/4, (T); 80/3, 24-25
de Vere, Dawn 75/2, 3; 75/3, (I) 23
Di Mare, Dominic 78/1, 56-57
Dobell-Brown, Stephen 78/4, 48-52
Dobinson, Peter 78/2, 18-21
Docherty, Peter 81/2, (I) 49-51
Dodd, Margaret 78/2, (T); 78/3, 73
Dodds, Gillian 81/3, 14-16
Dorrington, Craig 81/1, (I) 41
Dorrough, Heather 75/3, (I) 23; 75/3, 24-25; 76/3, 6-13; 77/3, (P) 40-45; 77/4, 30-31, 59; 78/1, (I) 17; 78/2, (T); 79/3, (A,R) 51; 79/4, 49; 80/1, (I) cover, 10-13
Dorrschack-Hanke, Paul 79/1, (I) 28
Douglas, Alison 81/3, 34-35
Douglas, Mollie 78/3, (I) 20; 78/4, (L) 60
Dover, Harold 75/1, (A,R) 10; 81/3, 53
Dowd, Merle 75/2, (R) 6
Dowe, Diane 79/4, (A) 27-29, (T); 80/1, 49
Downey, Robin 76/2 (A) 28-30; 77/1, (A) 60-61
Draper, James 81/1, (I) 43
Draper, Rosemary 79/2, (I) 53; 81/3, 10-13
Drower, Sara 80/4, (A) 43-46; 81/1, (A) 38-40; 81/4, (A) 26-28
Druva, Gunda 81/3, 14-16
Druva, Rasma 81/3, 14-16
Dudley, Jennie 78/2, (T); 79/1, (I) 34
Duff, Marie Therese 79/1, (I) 35
Duff, Rob 80/3, (I) 35
Duggleby, Barbara 76/1, 6
Duks, Lilija 77/2, (I) 34; 78/2, (T)
Dumbrell, Merrill 78/2, (T); 78/3, (I) 28, (I) 49; 80/3, (I) 22; 80/4, (A,R) 51-52; 81/4, 42
Dunlop, Robert 79/1, 14-15
Dunstan, Melissa 80/3, 14-15
Dunstan, W. G. 77/3, (P) 11-12
Dwyer, Dorothy 78/4, (T)
Dybka, Anne 79/3, 22-23; 80/3, 38-39; 81/3, 14-16
Dyer, Tony 75/2 (I), 13; 78/2, (T)
Dyrenforth, Noel 79/2, 27-29

E

Eagles, Kate 76/4, (A) 6-13; 77/1, (A) 10-14; 77/2, (A) 54-56
Earl, James 81/1, (I) 43
Earle, David 80/3, (A) 40-44
Eaton, Doug 81/2, 38-39
Eckert, Herbert 78/4, (A) 58-59
Edgar, Don 80/2, (A) 8, 52-53
Edin, Karen 78/2, (T); 79/2, (I) 32; 80/1, 49
Edwards, Geoffrey 80/1, (A) 19-21; 81/4, (A) 18-21
Edwards, P. 78/2, (T)
Edye, John 76/1, 17-24; 78/2, (T); 80/4, (A,R) 53-54
Ehmann, Bev 81/3, 34-35
Eisch, Erwin 75/3, 8, 22; 79/3, (I) 14
Ellem, Rhonda 81/1, (I) 44
Elliott, Mark 75/2, (I) 21; 75/3, 10-11
Elliott, Judi 76/2, (I) 9, 37; 78/2, (I) 50, (T)
Elrington, Dawn 77/2, (I) 51
Elsegood, John 81/2, 49-51
Elzinga-Henry, Lynn 79/1, (I) 43, 45; 81/3, 14-16
Emery, Ossie 77/4, (P) 20-25, (P) 28-29
Engish, June 81/4, 49
Englund, Eva 77/1, (I) 19
Engris, Brian 77/4, 36-41
Engstrom, Maj-Britt 81/2, (R) 54
Erikson, Dorothy 77/2, (I) 24; 78/1, 30-31; 79/4, (A) 49-50; 81/1, 50; 81/2, 34-35; 81/3, 14-16
Erskine, Doug 78/3, 70-71
Esson, Michael 78/3, 40-41
Evans, Cheryl 80/1, (I) 34
Evans, Ian 81/1, (A) 10-13
Eyre, Vi 78/3, 70; 79/2, 54

F

Fahy, Kevin 78/1, (R) 54
Farkas, Gabriella 78/1, 56-57
Farley, Ron 80/3, (P) 34
Farrimond, Peter 78/r, ZI) 47
Fassett, Kaffe 80/1, (T)
Faught, Madeline 78/4, (T); 79/2, 46
Fearnley, Karen 77/4, 59
Fedderson, Jutta 75/2, 33; 76/1, 6; 76/2, (I) 12-13, 37
Feeney, Mervyn 75/2, 26; 80/2, 10; 81/2, 20
Fenton, Rosemary 76/3 (A) 14-17
Ferguson, John 79/3, (I) 19-21
Ferris, Rosalie 81/3, 34-35
Fincher, David 75/2, (I) 13; 77/2, (I) 31; 78/2, (I) 15, (T)
Finlay, David 79/2, (T); 79/3, (T); 81/2, 10-12
Finlay, Ernest 78/3, 70; 79/2, 54
Fisch, Arlene 75/1, 37; 75/3, (A) 28-29
Fisher, Jennifer 78/4, (T)
Fitzpatrick, Dawn 75/2, 32; 76/3, 18, (I) 24-25; 77/3, (A,R) 49-50; 77/4, 59, 60; 80/2, 30
Flower, Cedric 75/3, (A,R) 17; 77/3, (A,R) 50-51
Fooks, Carole-Anne 78/2, (T); 78/4, (T); 81/1, 34-35
Forsythe, Suzanne 78/2, (T)
Fosdick, David 80/4, (A) 16-17
Foster, Ross 77/3, (A) 46-48
Fougère, Diana 81/1, (I) 44
Fowler, Tony 81/1, (I) 42
Frank, George 81/4, (R) 55
Fraser, Janet 80/1, (A) 38-39
Frecker, Rachel 76/1, 6; 78/2, (T); 78/3, (I) 49; 78/4, (T)
Frew, Hannah 76/2 (R) 39; 78/2, (I) 29
Frimkess, Michael 76/3, (I) 21
Friolo, Amando 79/1, (I) cover, 21-23
Fritsch, Elizabeth 80/3, 49, 50-51
Frost, Andrew 79/1, 46
Fryer, Grace 80/3, (A) 21
Fuchs, Douglas 81/4, (A) 31-36
Fulford, Tony 76/1, 17-24

G

Gadsby, Ann 78/3, (T)
Galland, Penny 78/4, (I) 31
Gandevia, D. 78/2, (I) 31
Gare, Glenice 77/4, 34-35; 81/3, 14-16
Garrison, William E. 75/2, (R) 6
Gavens, Fiona 80/1, 49
Gaze, Nick 79/4, 37-40
Gazzard, Marea 76/4, 37, (T); 79/2, (A,R) 50; 79/4, 24; 80/4, 49, (T)
Gee, Elena 75/2, 33
Gell, Edward 81/1, 10-13
Gibbs, Caroline 81/1, (I) 42
Gibson, Moira 81/1, (I) 43
Gidaszewska, Kaja 78/1, 56-57
Gilbert, Bernadette 78/4, (I) 39
Gilbert, John 78/1, 57
Gillespie, M. 78/2, (T)
Glanville-Anson, Vanessa 77/3, (I) 25
Glashauser, Suellen 81/4, 31-36
Glynn, Tony 75/3, (P) 28-29
Goddard, Margaret 79/1, (I) 34
Gohl, E. P. G. 79/2, (A) 52-53
Gollan, June 78/4, (A,R) 58; 80/1, (A,R) 54; 81/2, (A,R) 53, 54
Gooding, Yvonne 80/3, (A,L) 55
Gortz, Chris 79/4, 34
Gortz, Luise 78/4, (I) 39; 79/4, (P) 34
Gostelow, Mary 75/3, (R) 17
Gough, Rowena 78/2, (T); 81/4, 52
Gower, Elizabeth 77/4, 59
Grafton, Margaret 75/3, 3; 76/1, 6, (I) 7
Graham, Anna 81/3, 14-16
Graham, Marjorie 80/3, (R) 55
Grahame, Michelle 77/4, (A) 20-25
Grakalic, Viliama 79/4, (T)
Grant, Neil 77/4, (I) 46
Gray, Merv 81/3, 54
Grealy, Kevin 80/2, 49-50
Green, David 76/4, 26-33; 80/2, (R) 49
Green, Josepha 80/2, (A,R) 52
Greenaway, Debbie 81/1, (I) 46
Greenaway, Paul 78/2, (T); 78/3, 74; 79/2, 40-41
Greenaway, Vic 75/1, (I) 21; 77/2, (I) 24; 78/2, (T); 78/3, (I) 72; 79/1, 18-20; 80/1, 40-41; 81/3, 14-16
Greene, Joshua 81/3, (P) 21-24
Greenwood, Ann 78/4, 27
Greenwood, Clinton 81/3, 53; 81/4, 10-14
Greenwood, D. A. 78/2, (T)
Greenwood, Gary 77/2, (I) 31; 78/1, 28-29; 78/3, 73; 79/2, 33-34
Griffin, G. Gerry 81/4, 31-36
Griffith, Gervase 78/1, 32-36
Griffith, Jeremy 78/1, 32-36
Griffiths, Anna 79/2, (A) 17-18; 81/4, (A) 49
Griggs, Michael 77/1, (A) 54-56
Groberg, Erik 78/4, 55
Grounds, Joan 78/2, (T); 78/3, (I) 17
Grove, Freddy 78/1, 22-25
Grummet, Pat 75/2, 33; 75/3, (I) 23; 77/2, (I) 31, (I) 34; 78/2, (I) 49; 79/1, (I) 34; 80/1 (T); 80/3, (A) 14-15
Gullifer, Pam 78/2, (A) 40-42
Gunardi, Hermid 81/2, 42
Gunela, Vula 79/1, (I) 29, 30
Gutcheon, Beth 81/2, (R) 53-54
Guy, John 81/1, (P) 50-51

H

Haden, Deborah 80/1, (I) 32
Hadkiss, Vivien 78/2, (A) 28-31
Haertel, Herbert 80/1, (T)
Haertel, Maralyn 80/1, (T)
Hagan, Pat 81/3, 14-16
Haigh, Sharron 78/4, (I) 33
Halem, Henry 75/1, (I) 36
Hall, Diane 77/4, (A) 42-50
Hall, Rita 81/1, 21-23; 81/3, 14-16
Halsey, Mike 75/2, (R) 6
Hamada, Shoji 75/2, 18-19; 78/1, 54; 78/3, 14-17; 79/1, 49-50; 80/2, 13; 80/4, 22-23
Hambur, Maurice 78/3, (P) 44-45
Hamilton, Bruce 75/2, (P) back cover
Hamilton, Rosaria 78/4, (I) 39
Hancock, Grant 77/4, (P) 34-35; 78/1, (P) 37-40; 79/1, (P) 54; 81/1, (P) 21-23; 81/4, (I) cover, 44
Hancock, Janice 77/1, (A,R) 62
Hanley, Luceille 81/2, (A) 34-35
Hanning, Tony 81/1, (A) 16-17
Hansen, Ragnar 75/1, 39; 77/3, (I) 28; 78/1, 28-29
Hanssen, G. 78/3, (I) 16
Hardiman, Robin 80/2, 30; 81/4, 42
Harris, Castle 80/1, 20
Harris, Christine 81/4, (A) 42
Harris, Jan 81/2, (A,L) 55
Harris, Maisie 78/2, (T)
Harris, Roger 75/3, 14-15
Harris, Silver 78/1, 41; 81/3, 34-35
Harrison, Ray 79/4, (I) 32-33
Harrison, Stephen 80/2, 49
Hart, Carole 81/4, 31-36
Harter, Jim 81/1, (R) 53
Harvey, Cheryl 81/1, (I) 47
Harvey, Maidos 81/3, 34-35
Hatton, Beth 76/3, (A) 37-38; 79/4, (T); 80/3, (A) 26-29; 81/2, 32-33, (A,R) 53
Hatton, Warwick 76/3, (P) 38; 81/2, (P) 32-33
Hawkes, Gay 81/1, (I) 41
Hayes Babette 75/3, (A) 6-7, 8; 77/4, (A) 42-50;
Hazelgrove, David 81/3, 34-35
Hazelgrove, Vera 81/3, 34-35
Headley, Christopher 78/2, (T); 80/1, 49-50; 81/4, (I) cover, 44
Heath, Tom 76/3, (A) 39-40; 77/3, (A) 20-29; 78/1, (A) 26-27
Hee-jin, Kim 81/3, 40-43
Hegedus, Dezso 77/2, (A) 48-49
Heintze, Jerry 79/3, 26
Hellsten, Lars 77/1, (I) 22
Hemmings, Barbara 78/3, (A) 66-68, 74; 79/1, (A) 14-15; 79/3, 42-43
Hemmings, Leigh 78/3, (A) 66-68, 74; 79/1, (A) 14-15; 79/3, 42-43
Hemmingsen, Vagn 75/1, 39; 78/2, 54-55;
Henricksen, Karen 80/1, (I) 34
Hepburn, Lorraine 80/3, 17; 81/4, 42, (A) 53
Herbert, M. 80/4, (R) 54
Herman, Sam 75/1, 29; 75/3, (R) 4, 6-7, 9; 76/2, (I) 6-7, 37; 78/1, (I) 19; 78/2, (I)17, 54-55; 78/3, 73; 79/3, 22-23
Hersey, April 76/1, (A) 17-24; 76/3, (A) 6-13; 76/4, (A) 20-25, (A) 26-33; 77/2, (A) 18-21, (A) 29-36, (A) 37-46; 77/3, (A) 30-34; 77/4, (A) 51-53, (A) 58-59, (A) 60; 78/1, (A) 37-40, (A) 41-45; 78/2, (A) 14-17; 78/3, (A) 40-41, (A) 42-43, (A) 46; 78/4, (A) 14-17, (A) 26, (A) 27, (A) 38-39, (A) 44-47; 79/1, (A) 16-17, (A) 18-20, (A) 27-29, (A) 31-33, (A) 36; 79/2, (A) 10-12, (A) 15-16, (A) 24, (A) 27-29, (A) 33-34, (A) 42-46; 79/3, (A) 10-12, (A) 25, (A) 27-30; 79/4, (A) 16-18, (A) 19-23, (A) 24, (A) 31, (A) 32, (A) 34; 80/1, (A) 16-18, (A) 24-26, (A) 40-41, (A) 42-43, (A) 44-46; 80/2, (A) 10-13, (A) 14-16, (A) 26, (A) 30, (A) 32-36, (T); 80/3, (A) 16, (A) 17, (A) 18-19, (A) 22-23, (A) 24-25, (A) 45-46; 80/4, (A) 18-20, (A) 22-23, (A) 31-33; 81/1, (A) 8, (A) 14-15, (A) 18-20, (A) 24-25, (A) 33, (A) 34-35, (A) 36, (A) 37; 81/2, (A) 28-31, (A) 32-33, (A) 36-37; 81/3, (A) 10-13, (A) 14-16, (A) 34-35, (A) 38-39, (A) 40-43, (A) 46
Hesselyn, Brent 76/2, (P) 31-32
Hessing, Mona 75/2, 29, 79/2, 24
Hexter, Ivan 77/2, (P) cover, (P) 23-28; 78/4, (P) 27; 81/2, (P) 41-46
Hiebl, Helmut 79/3, 22-23
Hill, John 80/3, (I) 35
Hinchcliffe, John 80/1, (T); 80/3, 26-29
Hinchliffe, Meredith 80/1, (T)
Hines, Patricia 81/1, 37
Hinwood, Robert 81/1, 20; 81/3, 14-16
Hinwood, Rhyl 81/3, 14-16
Hiramatsu, Yasuki 78/3, (T)
Hirst, Brian 81/2, 49-51
Hobbs, Leigh 78/3, 44-45
Hochberg, Bette 79/4, 54
Hoff, Paul 77/1, (I) 20-21
Hogbin, Stephen 75/2, 8-9; 76/2 (I) cover, 37; 77/2, (A) 22-28; 78/1, 60, 62; 79/2, (T); 80/4, (R) 52-53
Holdsworth, Annie 81/4, 52
Holland, Koyoko 81/3, 14-16
Holland, Stewart 81/3, 14-16
Hollander, Harry 77/2, 48, (A) 50-51
Hollingsworth, Rowan 78/4, (T)

Hollywood, A. 78/2, (T)
Holmes, Charles 77/4, (I) 42
Holmes, C. J. 78/1, 61-63
Holsenbeck, Bryant 81/4, 31-36
Holton, Pat 80/1, (T)
Holzman, Marek 76/1 (P) 25-27
Hook, Peter 75/2, (I) 13; 78/3, 73; 79/4, 53, (T); 80/4, 49
Hook, T. 78/2, (T)
Hopkins, Valerie 78/3, (T)
Horne, Michele 81/1, (I) 48
Horovetz, David 80/1, (T)
Hosking, Marian 78/2, (T); 81/4, 52
Howard, Anita 81/3, 34-35
Howard, Constance 78/3, (T), 79/3, (R) 50-51
Howard, Sue 80/1, (I) 36
Howlett, Victoria 78/2, (T); 80/2, 49; 81/3, 14-16
Hubbard, Jon 75/2, (A) 23-25
Hudson, Norman 78/1, (P) 41-47
Hughan, Harold 78/1, 37-40; 78/2, (T); 78/3, 14-21; 78/4, (T)
Hughes, Stephen 81/1, (I) 41
Hughes, Sukey 81/1, (R) 52-53
Hulme, Geoff 77/1, (I) 55
Humphries, Tim 81/1, (I) 42
Hunt, Karin 78/4, (I) 33
Hunter, Inga 75/2, 31; 75/3, (I) 22-23, 32-33; 77/1, (I) cover, 26-27; 78/3, (T); 78/4, (I) cover; 79/2, (A) 30-32
Hunter, Lissa 81/4, 31-36
Huock, Carter 77/3, (R) 49-50
Hutchinson, Roger 80/1, (I) 36
Hydman-Vallien, Ulrica 77/1, (I) 24

141
Inoue, Shunichi 77/2, (I) 31; 78/2, (T); 78/3, 46, 73
Isaacs, Darrel 79/4, (I) 41-43
Isaacs, Jenny 75/1, 11
Itter, Diane 81/4, 31-36

J

Jackson, Lilian 81/3, 14-16
Jacob, Deborah 78/4, (I) 31
Jacobi, Peter 78/1, 56-57; 81/1, 49; 81/2, 28-31
Jacobi, Ritzi 78/1, 56-57; 81/1, 49; 81/2, 28-31
Jacobs, Tim 81/4, (A) 51-52
James, Robyn 80/1, (I) 32
Jarrett, Pat 81/3, 14-16
Jasulaitis, Margaret 78/1, (I) 17; 78/2, (T)
Janavicius, Jolanta 78/2, 61
Jeffrey, Barbara 81/1, (I) 44
Jeneid, Liz 81/3, 14-16; 81/4, 42
Jenkins, Mary 79/3, (P) 24, (A) 26
Jenyns, Bob 78/2, (I) 42; 81/1, 49;
Jenyns, Lorraine 75/2, (I) 13; 76/1 (I) 12; 76/3 (I) cover; 77/2, (I) 31; 78/2, (I) 42, 53, (T); 78/3, 73; 80/4, 49; 81/2, 41-46
Jobling, Winsome 81/1, (I) 47
Johansson, Jan 77/1, (I) 20-22
John, Gwynn 78/3, 14-21
Johnson, Donald 77/3, (R) 50-51
Johnson, Heather 79/4, (A) 51-52; 81/3, (A,L) 56
Johnson, John 78/1, 30-31; 80/4, 49
Johnson, Kathryn 78/1, 56-57
Johnson, Kay 78/2, (R) 36-39
Johnson, Lee-Anne 81/1, (I) 47
Johnson, Marjorie 75/2, 13; 80/4, 14-15
Johnson, Nicole 78/1, (I) 15; 78/3, 73; 81/3, 34-35
Jolles, Henry 78/3, (P) cover, (P) 28-33; 81/4 (P) 16-17
Joynes, Heather 75/3, 24-25; 76/1, 32-33; 78/2, (P) 29-31
Jusufovic, Nadia 78/4, (I) 31, (I) 45

K

Kahan, Louis 80/1, (A) 51
Kapociunas, Vytas 76/2, (P) 36
Kavanagh, Phil 81/4, 22-25
Kay, Richard 81/2, 49-51
Keane, Katreena 80/1, (I) 33
Keech, Fran 78/2, (T); 78/3, (I) 51
Keese, Gerhard 78/2, (I) 17
Keighery, Michael 80/1, 49
Kellenbach, Ingrid 79/4, (P) 10-15; 80/4, 21
Kelly, Gladys 80/1, 19
Kemp, Bronwyn 81/2, 41-46
Kemp, Roger 79/1, 52-54
Kenderessy, Kurt 81/4, (P) 43
Keogh, Rex 75/1, 39; 75/2, (R) 6, (I) 20
Kerr, Gwena 80/1, (I) 33
King, Elsje 81/4, 41
King, Gerry 79/3, 22-23
King, Janine 80/2, 49
King, Joanna 80/4, (A) 34-36
King, Stuart 76/1, 30-31
Kingston, Peter 79/1, 36
Kitley, Philip 81/1, (A) 26-29
Klippel, Robert 81/1, 49
Knauss, Lewis 78/1, 56-57
Knight, Renee 75/2, 33
Knottenbelt, Robert 79/1, 22-23; 81/2, 49-51
Koblick, Freda 76/3, 35-36; 77/2, 48
Koepping, K. 79/3, (I) 16
Kotai, Bela 78/4, (I) 45
Koyama, Fujio 80/2, 13
Kraynek-Prince, Fran 81/4, 31-36
Krongaard, Alice 80/1, (T)
Krout, Jonathan 81/4, 31-36
Kruger, Elizabeth 79/3, 27-30
Kuczynska, Maria 79/1, (I) 28
Kulinsky, Henry 80/1, (I) 36
Kusnardi, 75/1, 31; 75/3, 30-31
Kwak, Kae Jung 80/1, 44-46; 80/4, 31-33
Kypridakis, Ben 76/1, (I) 11; 78/1, (I) 44

L

Labudde, George 78/3, 66-68
Lane, Joanne 79/3, 31-33
Lane, Ray 76/1, 6
Lange, Jean 78/2, (I) 42
Langford, Patricia 76/1, 6; 77/1, 36-37; 78/3, 42-43
Langley, Warren 79/2, 50-51; 79/3, (I) cover, 22-23, 24; 79/4, (T); 81/1, 14-15; 81/3, 14-16, 55
La Plantz, Shereen 81/4, 31-36
Larsen, Helge 75/1, 39; 77/2, (I) 34; 77/3, (I) 28
Larter, Richard 78/3, (I) 29; 79/1, 52-54
Lawrence, Kay 81/3, 34-35; 81/4, 42
Lawrie, Doug 79/2, 51-52
Leach, Bernard 75/2, 19; 77/2, (R) 57; 78/2, 46-52; 78/3, 14; 79/1, 49-50; 79/2, (T); 80/2, 13
Leach-Jones, Alun 78/3, (I) 31; 79/1, 52-54
Lee, Frank 79/4, (I) 42
Lee Sye, George 80/1, 24-26, 81/3, 14-16
Leonard, Kelly 81/1, (I) 47
Leverone, Adriano 79/1, (I) 29
Leveson, Ken 78/2, (I) 16
Levy, Col 77/3, 49; 78/2, (T); 78/3, 14-21, 73
Lewers, Darani 75/1, 39; 77/2, (I) 34; 77/3, (I) 28
Lewers, Margot 78/1, 41
Lewis, Narelle 78/4, (T)
Lewis, Neta 78/3, (T)
Lewis, Roy 75/1, 39; 77/3, (A,R) 52
Liddle, David 81/4, (R) 55-56
Lindsay, Elaine 78/4, (A) 44-47
Lindsay, Sara 78/3, (I) 28
Ling, Patricia 80/2, (A) 27
Lingwood, Rex 81/3, (R) 55
Littleton, Harvey 75/1, 36
Livesey, Mel 79/3, 44-46
Logi, Ilaria 80/2, 26
Lonning, Kari 81/4, 31-36
Loo, R. 78/2, (T)
Looby, Keith 78/2, (R) 53
Lorencova, Alena 79/1, (I) 28, 30
Lorraine, Judy 76/1, (I) 10; 77/2, (I) 31; 78/1, (I) 47; 81/2, 41-46
Love, Michiko 80/1, 22-23
Lovett, Mildred 78/3, 70
Lowe, Allan 80/1, 19-21
Lowe, O. 78/2, (T)
Lowndes, Gillian 79/1, (I) 28; 80/3, 49, 50-51
Luhrs, Pamela 81/3, 34-35
Luijckx, Henri 79/3 (T)
Luijckx, Josi 79/3, (T)
Lyman, Susan 81/4, 31-36
Lyon, Elizabeth 81/1, (I) 44
Lyons, Lindy 80/1, (I) 36

M

McCaughey, Patrick 79/1, 52-54
McClenaghan, Ian 78/4, (T)
McClenaghan, Lyn 78/4, (T)
McConnell, Carl 75/2, 26-27; 77/2, (A,R) 57; 80/2, 10-13; 80/4, 22
McConnell, Phillip 80/4, 22-23;
McConnell, T. 78/2, (T)
McDonald, Barbara 78/4, (I) 35
McDonald, Patricia 80/3, (A) 52-53, (A,R) 55; 80/4, (A) 24-25
MacDonald, Lucy 77/3; (A) 35-39
McEvoy, Marga 79/3, 50
MacGibbon, Gail 81/4, 31-36
McGorman, Lee 75/2, 32; 76/3, 18, (I) 24-25; 77/4, 59; 80/2, 30
McGrath, Susan 80/4, (A) 10-13; 81/2, (A) 15-17; 81/3, (A) 28-30
McGrath, Vincent 79/2, 13-14; 80/4, 49; 81/4, 46
McIllfree, Janice 79/4, (A) 35-36
McInerney, John 80/2, 54
McIntosh, Peter 80/3, (P) 10-13
McIntosh, Wayne 81/4, 15
McIntyre, Arthur 78/1, (A) 55-56; 78/3, (A) 14-21, (A) 69-74; 78/4, (A) 36-37, (A) 58-59; 79/1, (L) 49-50; 79/2, (A) 40-41, (A) 49-54; 79/3, (A) 49-50; 79/4, (A) 49, (A) 53-54; 80/1, (A) 50, (A) 52, (A) 53; 80/2, (A) 49-54; 80/3, (A) 10-13, (A) 50-51
McIntyre, Carolynne 81/1, (I) 46
McIntyre, Dawn 76/1, 6
McIntyre, Jocelyn 81/1, (I) 43
McKay, Charles 78/4, (T)
McKay, Ian 78/2, (T)
McKay, Karen 81/3, 34-35
McKendrick, Sandy 77/2, (I) 23
McKinley, Donald L. 80/4, (A,R) 52
McLacklen, H. 78/2, (T)
McLennan, Gay 78/2, (T); 78/3, (I) 49
McLeod, J. 78/2, (T)
McMahon, Marie 75/3, 21
McMahon, Paul 78/4, (I) 39
McMaster, Chris 76/2, (I) 16, 37
McMeekin, Ivan 78/3, 14-21
McMiles, Kathrin 75/2, (I) 5; 81/2, 42
McMillan, Alison 80/1, (I) 34
McMillan, Jill 81/1, (I) 46
McMurray, Patrick 78/2, (A) 46-52
McMurtrie, Helen 78/2, (T); 78/3, (I) 49
McNeill, Moyra 76/2, (R) 38
McNaught, Margaret 80/3, (A)49
McPherson, Joan 78/3, 75
McQueen, John 81/4, 31-36
McQuillan, Ern 75/1, (P) 37
Macrae, Ian 81/3, 14-16
Macrae, Jennifer 81/3, 14-16
Madden, Kerrin 79/1, (A) 34
Magnus, Anna Maria 77/2, 58; 79/4, (T); 80/1, 49
Magnus, Bob 77/2, 58; 79/4, (T); 80/1, 49
Maguise, K. 79/2, (L) 50
Mahood, Margarite 80/1, 20
Makepeace, John 79/1, 16-17
Makigawa, Carlier 81/1, (I) 48; 81/4, 52
Makin, Gerald 76/4, 34-36
Mangold, Michael 78/2, (P) 41; 78/4, (A) 48-52, 60
Mann, Trevor 78/1, (P) 43-45
Manning, Sony 81/2, 41-46
Mansfield, Janet 77/2, (I) 31; 79/4, 16-18; 80/4, 49; 81/2, 41-46; 81/4, (R) 54-55
Marer, Fred 76/3, 18-25; 78/1, 41
Marer, Mary 76/3, 18-25; 78/1, 41
Marioni, Paul 79/3, (I) 14
Marks, Kingsley 78/3, (I) 73
Marquis, Richard 75/1, 36
Marsden, Craig 80/1, (T)
Marsden, Robin 78/3, (A) 47-51, (A) 56-61, 74
Martin, Brett 81/2, (P) 10-12
Martin, K. 78/2, (T)
Martin, Paula 78/2, (I) 17
Mason, Barbara 78/4, 61
Massee, F. 78/2, (T)
Massey, B. 78/2, (T)
Mattera, Joanne 81/2, (R) 53
Mattiske, Colleen 81/3, 34-35
Maxwell, Helen 79/2, (I) cover;
May, Maggie 80/2, 35-36
Mayes, Betty 78/2, (I) 31
Medlin, Prue 75/2, (A,R) 6; 76/1, (I) 12; 78/2, 54-55; 79/1, (A,L) 50-51; 79/3, (L) 52
Mellina-Flood, Biruta 76/1, (I) 7
Mellis, Stanislav 78/2, (I) 42; 79/3, 22-23;
Memmott, Harry 80/2, 10; 81/1, 20
Mercer, Anne 75/3, 3; 79/1, 54; 80/2, 49; 81/2, 41-46
Merrett, Stewart 80/2, 28-29
Merrick, Elizabeth 81/1, (I) 46
Messent, Jan 77/2, (R) 57
Metcalf, Bruce 81/3, (A) 49-52; 81/4, 51-52
Michalski, Willi 80/1, 49
Michelmore, Mary 81/3, 14-16
Mickle, Deborah 79/4, (T); 81/3, 34-35
Middlebrook, David 81/1, 49
Midgley, Susi 79/1, 21-23
Mien, Annamieke 80/2, 32-33
Migliore, Sylvie 80/2, 41-43
Milani, Lyndal 77/2, 50-53
Miller, Les 80/3, 34-35
Miller, Myron 77/3, (R) 49-50
Mills, Barry 81/4, 10-14
Mills, Edwin 79/3, 22-23
Mills, Naomi Kim 81/3, 34-35
Mincham, Jeff 78/2, 22-23, 80/2, 24-25, 49; 80/4, (A,L) 55; 81/2, 41-46; 81/4, (A,R) 54-55
Minson, Peter 75/2, (I) 21; 75/3, 10-11; 78/2, (T); 79/3; 26; 81/2, 49-51
Missingham, Hal 78/4, (R) 57-58
Mitchelson, Lorna 78/2, (T); 78/3, (I) 49
Mobbs, Bill 79/2, (P) 33-34
Moon, Damon 76/2, 18; 81/1, (I) 32
Moon, Milton 75/2, (A) 18-19; 76/2, 18-20; 78/1, (A) 54; 78/2, 54; 78/3, 14-21, 73, (T); 78/4, (A) 23, 60; 79/3, (A,L) 52; 79/4, (A,R) 52-53; 80/2, (I) cover, 10-13; 80/4, 49
Moor, Lyndal 80/3, (A), 49
Moore, David 76/3, (P) 26-31
Moore, Eudorah 80/2, (T)
Moore, Mary 75/2, 32
Moore, Sue 76/1, 6
Moore, Tom 78/4, (T)
Moore Bess, Nancy 81/4, 31-36
Moorhead, Tim 75/1, (A,R) 10; 78/2, (T); 79/1, 51; 80/1, (T); 80/2, (T)
Moors, Kerry 75/3, (A) 32-33
Mora, Mirka 81/2, 20-23
Moriarty, Mervyn 81/1, 18-20
Moritz, Heinz 77/2, (I) 28
Moritz, Peter 81/3, 14-16
Morley, Lewis 75/3, (P) cover, (A,P) 20; 80/2, (P) 28-29
Morrell, Richard 81/3, 44
Morris, Joanne 80/4, 10-13
Morris O'Halloran, Val 78/4, (I) 31
Morse, Gareth 80/2, (A) 53; 80/3, (A) 53-54; 81/1, (A) 51-52; 81/2, (A) 52; 81/4, (A) 41
Morton, Ian 78/2, (I) 46
Moss, Debbe 78/1, 56-57
Moss, M. I. 78/2, (T); 78/3, (I) 47
Mould, Rodney 80/3, (P) 10
Moult, Allan 81/4, (A) 22-25
Mount, Nick 79/3, 22-23; 81/1, 16-17; 81/2, 49-51; 81/3, 14-16, 55
Mountfort, Vivienne 80/2, 32-34, 36
Mulgrue, George 78/3, (A) 34-39, 74; 79/1, (A) 42-43
Mullins, C. 78/2, (T)
Mulnic, Jutta 80/1, (P) 51
Munday, M. 79/2, (I) 53
Munoz, Aurelia 78/1, 56-57
Murphy, Louis 80/1, (I) 34
Murray, Irene 81/3, 34-35
Murray, Richard 81/3, 14-16
Meyers, C. 78/2, (T)

N

Nagel, Elisabeth 76/1, 17-24
Nagle, Ron 76/3, (I) 22
Narjana, Iketut 80/4, 31-33
Nealie, Chester 77/4, (P) 43
Nelson, Debbie 81/1, (I) 48
Nettleton, Liz 78/4, (T); 79/4, (T)
Newman, Bryan 75/3, 21; 76/1, (I) cover, (I) 4
Niajadlik, Jane 81/4, 31-36
Nichol, Barbara 80/4, 26-27
Nicholls, Gallina 81/1, (I) 48
Nicholls, Norm 76/2, (P) 12-13; 77/2, (P) 23-28
Nicholson, Harry 78/1, 28-29
Nicola, G. 81/1, (A,L) 54
Nicoll, Angela 78/4, (T)
Noakes, Phillip 77/2, (I) 27; 77/4, 28-29
Nock, Olive 78/3, 70
Nolan, Rodney 79/3, 22-23
Norman, Ray 75/1, 39;

75/2, 34; 76/1, 17-24; 76/2, (I) 16-17, 37; 77/3, (I) 24; 78/2, (I) 52; 78/3, 56-61; 79/4, (T)
Northcott, Peter 81/4, (P) 41
Nowland, Yvonne 81/3, 14-16;
Nuske, Bruce 77/2, (I) 34; 78/1, (I) 16; 78/2, (T); 78/3, 74

O

O'Clery, Henry 76/4, (L) 37
O'Connor, Denis 81/2, (I) 49-51
O'Connor, Harold 75/2, (R) 6
Odgers, Gary 80/1, (I) 34; 81/1, (I) 45
Oetoro, Bambang 75/2, 31
Offord, Bill 78/2, 61
Ogden, John 79/4, (P) cover
O'Halloran, Wendy 81/1, (I) 45
Oldroyd, Graham 79/4, (T)
O'Leary, Jacinta 81/1, (I) 41
Oliveras, Beatrice 78/2, (T); 78/3, (I) 51
Ollis, Bernard 79/2, (A) 13-14
O'Loughlan, Christine 78/2, (T); 78/3, 14-21, (T); 79/1, 30; 80/4, 49
1, 30; 80/4, 49
Olsen, John 81/2, 49-51
Oppen, Margaret 75/3, 25
Orchard, Jenny 81/2, 41-46
Orlandini, Mirko 79/1, (I) 28
Orr, Sybil 76/1, 6
Orval, John 81/1, (A,L) 53
O'Shaw, Jan 77/2, (I) 49
Ostoja-Kotkowski, Stan 77/1, 52-53
O'Sullivan, Kate 79/2, 42-43; 80/1, (T); 81/1, 50
Otto, Frei 80/2, 52-53
Otto, Lawrence 75/2, 10-11
Otto, Peter 75/2, 10-11
Oughton, June 75/2, (A,L) 4
Oxnam, Helen 75/3, (A) 27
Oyama, Takashi 80/4, 31-33

P

Pacey, Rick 79/4, (I) 43
Pachuka, Ewa 75/1, 13; 77/2, 18-21; 77/4, 59
Pachuka, Romeck 77/2, (P) 18-21
Pagony, Rita 79/1, (I) 28-30
Palmer, Laurie 81/4, (P) 46
Pancoast, M. 78/2, (T); 81/4, 14
Parker, Brenda 81/4, 50
Parks, Dennis 79/1, (P) 27-29, (A) 30; 80/4, (R) 53-54
Parr, Robert 77/4, 59
Parrott, Graeme 81/2, (P) 27
Pascoe, Timothy Dr. 78/2, 56-60
Paterson, Rosalie 76/1, 6
Pattern, Shirley 76/2, (I) 10
Patterson, F. 79/1, (A) 35
Payten, Joanne 78/4, (T)
Pearmain, Judy 78/4, (I) 47
Pearson, Pat 78/4, 61
Peascod, Alan 77/1, (I) 56; 78/1, (I) 19; 78/2, (T); 79/1, 30; 80/4, 49
Peleg, Rena 81/4, 31-36
Pelz, Winnie 80/2, 30
Pengilley, Vivienne 76/1, (I) 8-9; 76/2, (I) 12-13, 37; 77/4, 59; 78/1, (I) cover
Pepper, Chris 80/2, 49
Pepper, David 78/3, (P) 44-45
Perkins, Kevin 79/1, 10-12; 80/1, 52-53
Persson, Tom 79/3, 22-23
Pfannschmidt, Ernst-Erik 77/1, (R) 62
Pfenninger, Ernst 78/2, (T); 81/3, 14-16
Philip, Garry 76/1, 6
Phillips, Cherry 81/3, 14-16
Piggott, Gwyn 78/2, (T); 81/2, 41-46
Pigott, John 78/2, (T)
Pile, Dennis 77/4, (A,P) 36-41
Pilioko, Aloi 76/2, (I) 26-27
Plant, Viv 80/1, (T); 80/3, 21
Platt, Kate 75/2, (I) 20; 75/3 (A) 34; 76/1, 6; 78/1, 56-57
Pomodoro, Arnaldo 79/4, 25-26
Poncelet, Jacqueline 80/3, 49, 50-51
Porter, Beryl 81/3, 34-35
Potter, David 79/4, (T); 81/2, 41-46
Potter, Peter 80/4, 10-13
Pounder, Nicholas 79/1, (A) 21-23; 79/2, (A) 21-23; 79/3, (A) 34-37; 79/4, (A) 41-45
Powell, J. 78/2, (T)
Poynter, Maude 79/2, (I) 54
Prael, Francis 79/4, (T)
Prest, Cedar 78/4, 18-22; 79/3, (A) 13-17; 80/2, 14-16; 81/3, (A) 45
Preston, Reg 77/2, (I) 24; 78/2, (I) 14; 80/4, 49; 81/2, 41-46
Price, Kenneth 76/3, (I) 20
Provest, Ian 80/3, (P) 38
Pulati, Paul 75/1, (A) 32; 75/3, (A,R) 4; 76/1, (A) 16, (A) 34; 77/1, 38-40; 78/2, (A,R) 53
Punko, Will 81/1, (I) 48
Purcell, Jervais 80/3, (P) 39

Q

Quinn, Roger 80/4, 10-13

R

Raft, Philippa 76/1, (I) 13; 79/4, (T)
Ralph, David 77/2, (I) 26; 77/4, (I) cover, 26-27
Ramette, Don 81/1, 49
Ramsden, Bill 75/1, (A) 12-13
Ramshaw, Wendy 78/3, 35-39, (T); 78/4, 24-25
Ramson, Belinda 78/2, (I) 48
Ramson, D. 78/2, (T)
Ransom, Jenny 79/1, (I) 42, 47; 80/1, (I) 34
Rawce, John 78/4, (I) 47
Rees, Barbara 77/3, (I) 22, (I) 24, (I) 27; 78/1, (I) 14; 78/3, 73
Reid, David 75/1, (P) cover, 12-13; 81/1, (P) 30-32
Reid, John 77/2, (A,L) 4-5; 77/2, (A) 58
Rericha, D. 80/4, (A,L) 55
Rhee, Con 79/3, 22-23, 25; 81/3, 14-16, 45
Riak, Jordan 78/4, (A,R) 57-58, 60
Rich, F. A. 81/3, 34-35
Richard, D. Anne 81/3, (A), 17-20
Richards, Dick 78/2, 53
Richey, Marj 78/3, 47-51; 79/1, 18-20
Ricketts, William 79/1, 24-26
Riddell, Beverley 78/4, (I) 43
Ridgewell, Brenda 81/1, 50
Rie, Lucie 80/3, 49
Rigby, Eileen 79/1, (I) 35
Riley, Stewart 77/4, (P) 36-41
Rish, Adam 79/3, 49-50
Robert, Miro 78/4, (I) 33
Roberts, Carolyn 78/2 (T); 81/4, 49
Robertson, Jan 81/4, (A,R) 55-56
Robertson, Simon 79/3, (A) 50
Rogers, Mary 80/3, 49, 50-51
Roisland, Alice 75/3, 32
Rolfe, Margaret 81/4, (A,L) 56
Rosati, Gabrielle 80/4, 50-51
Rosendlatt, Ted 78/4, (I) 35
Rosenthal, Sue 81/2, (L) 55; 81/3, 34-35
Rosser, Arthur 79/4, (I) 33
Rothman, Jerry 76/3, (I) 22
Round, W. S. 77/3, (P) 13
Rowe, Keith 80/1, (P) 16-18
Rowe, Ron 75/1, 10; 78/3, (R) 71-72;
Rowe, Toni 78/4, (I) 42
Rowland, Merv 81/2, 40
Roxburgh, Nick 80/3, 34
Roxburgh, Rachel 79/4, 17
Rue, Rik 78/4, (P) 53
Rushforth, Peter 77/1, (I) 55-56; 77/2, (I) 34; 77/3, 49; 78/2, (T); 78/3, 14-21, 73; 78/4, 14-17; 79/2, (L) 50; 79/4, (A,R) 52, 54; 80/4, 49, (A,R) 53
Rushforth, Sonya 76/1, 6
Russell, Jim 80/1, (P) 24-26
Russo, Tony 81/1, (I) 41
Ryan, Barbara 81/1, (I) 41
Ryan, Gregory 81/1, (I) 45
Ryan, Leonie 78/2, (T)
Rye, Kerry 81/3, 34-35

S

Sadley, Wojciech 78/1, 56-57
Sadubin, Leon 78/2, (I) 47; 80/3, 34-35; 81/3, 14-16
Sahm, Bernard 75/1, 33, 36; 76/4, 20-25; 77/2, (I) 34; 78/1, (A) 14-21; 78/3, 14-21, (R) 71-72; 80/4, 49, (A,R) 54
Salemme, Pietro 78/2, 54-55
Samuels, Bill 80/2, 49
Sanders, Chris 78/2, (I) 41
Sanders, H. 77/4, (R) 57
Sanders, Norm 81/4, (A) 8, 56
Sands, A. 78/2, (T)
Santos, Julio 79/3, 22-23; 80/3, 36-37
Saper, Leon 78/4, 61
Sargent, Andrea 81/3, 34-35
Saunders, C. 78/2, (T)
Saunders, David 79/3, 22-23
Saunders, Faye 81/1, (I) 44
Scambler, Irene 81/1, (I) 45
Scambler, Stewart 81/1, (I) 44
Schaffrath, Ludwig 79/3, (I) 15
Schicht, Mavis 76/2, (I) 10-11
Schiele, Moik 78/1; 56-57
Schilizzi, L. N. 78/4, (T)
Schmidt, Ileana 81/1, (I) 46; 81/3, 34-35
Schoefftan, Kim 79/1, (A,L) 49-50; 79/3 (L) 52
Schofield, Anne 78/1, (R) 54
Scholes, Paul 80/4, (R) 53
Schoon, Theo 76/2, (P) 32
Schultz, Uffa 80/3, (P) 16
Schurer, Gerhard 78/1, (P) 45
Scollay, John 75/3, 3
Scott, Joyce 80/1, (I) 33
Scott, Michael 80/2, (T)
Seaborn, Melanie 78/4, (I) 45
Searle, Ross 81/2, 38-39
Seaton, Jennifer 78/2, (T); 78/3, (I) 49
Sebbens, Ann 81/1, (I) 47
Sedlmaier, Wendy 81/3, 34-35
Sekijima, Hisako 81/4, 31-36
Sekimachi, Kay 78/1, 56-57
Selwood, Kerrie 78/4, (T)
Semler, Erika 78/3, (T); 80/4, 50-51; 81/3, 14-16
Senbergs, Jan 79/1, 52-54
Serelis, Vitas 78/1, (I) 45
Service, Jeffrey 81/4, 45
Shain, Chris 81/2, (P) 24
Shannon, Kit 80/1, (A,L) 54
Shaw, Clare 75/3, (I) 35
Shaw, Jeff 75/2, (A) 26; 81/1, 20; 81/2, (A) 40
Shaw-Sutton, Carol 81/4, 31-36
Shepherd, Phyl 76/1, 6
Sherlock, Rod 79/3, 22-23
Shiell, Annette 81/1, (I) cover, (I) 41
Shiga, Shigeo 75/1, 33; 75/2, 6; 76/2, (I) 24-25; 78/2, (T); 78/3, 14-21, 73; 80/2, 21-23
Shimanuki, Akiko 78/1, 56-57
Shoji, Mitsuo 78/2, (T); 80/1, 49
Shollenburger, Cynthia 77/2, 54-56
Shultze, Robert 75/2, (A,L) 4
Simson, John 78/2, (T); 81/3, 14-16
Sievers, Wolfgang 77/2, (P) 37-46
Silverman, Lynn 78/3, (P) 69
Simos, Mary 81/2, 13-14
Singh, Kamal 81/2, 18-19
Skillitzi, Stephen 78/1, (I) 45; 79/3, 22-23; 80/4, (I) 14; 81/1, 34-35; 81/2, 49-51
Small, Cheryl 78/2, (T); 78/4, (I) 43
Smart, Jenny 79/1, 52
Smith, David 80/1, (T)
Smith, Derek 75/2, 6; 76/3, 5; 78/2, (T); 81/3, 14-16
Smith, Filipa Mona 75/1, 38
Smith, Fred 78/4, 56
Smith, Joyce 78/2, (T)
Smith, Lyn 81/3, 14-16
Smith, Penny 78/2, (T)
Smith, Peter 77/4, (A) 54-56
Smith, Peter M. 78/2, (A) 43-45
Snadden, Gillian 80/1, (I) 37
Snodgrass, Mary 80/1, (I) 32
Soanes, Kathy 81/2, 42
Socha, Prue 75/3, 24-25; 76/1, 6; 78/3, 42-43; 78/4, (L) 60
Sollner, Max 79/1, (I) 29, 30
Somerfield, Kyra 81/3, 34-35
Sparkes, Cynthia 76/2, (A,R) 38-39; 77/1, (A,R) 57; 79/1, 37-40; 79/3, (A,R) 50-51
Spencer, Maureen 81/1, (I) 43
Sprague, Ian 75/1, (I) 21; 79/4, 31
Srinivasan, Jaishree 81/1, (I) 45
Staehelin, Marlise 80/1, 16-18
Stamsta, Jean 78/1, 56-57
Standen, Susan 81/1, (I) 46
Startin, Susan 79/4, (T)
Steahr, Billie 78/4, (I) 43
Steen, Albert 75/1, 39
Stephens, Beverley 81/1, (I) 42
Stephens, Margaret 81/4, 49
Stewart, John 75/3, (A) 16
Stichbury, Peter 77/4, 42-50
Stockwin, Audrey 78/2, (T)
Stokes, Mona 75/1, 38
Stoner, Mark 79/4, (T); 81/2, 41-46
Storm, Graeme 77/4, 42-50
Strewe, Oliver 77/2, (P) 10-17; 78/1, (P) 52-53; 79/1, (P) cover, (P) 21-23, (P) 36; 79/2, (P) cover, (P) 30-32; 79/3, 31-33; 79/4, (P) 35-36, (P) 41-45; 80/2, (P) 10-13, (P) 14-16, (P) 44-46; 80/3, (P) 40-44, (P) 45-46; 80/4, (P) 10-13, (P) 16-17; (P) 28-30; 81/2, (P) cover, (P) 13-14, (P) 15-17, (P) 24-26; 81/3, (P) 28-30
Stringer, J. 78/2, (T)
Stuart, Guy 78/3, (I) 32-33; 79/1, 52-54
Stuart-Fox, David 76/2, (A) 31-32; 76/3, (A) 14-17
Stubbs, Leslie 80/1, (I) 33
Subramanyan, K. G. 76/2, (A) 21-23
Suggett, Colin 81/1, 49
Sullivan, Lyn 81/3, 34-35
Summers, Nick 80/1, (I) 32
Sumner, Alan 79/3, 19-21
Sutton, Ann 80/1, (T)
Suyematsu, Kazuye 76/3, (I) 20
Swen, Hiroe 77/2, (I) 34; 78/2, (T); 78/3, 16-17, 73; 81/3, 28-30
Swindell, Geoffrey 80/3, 49, 50-51
Symes, Margaret 77/4, (I) 46
Symons, Graeme 79/3, 44-46
Szonyi, Stefan 78/2, (T); 80/4, 49
Szgaja, Monica 78/4, (T)

T

Taber, Barbara 78/4, (R) 58
Tan, Moi Moi 80/1, (I) 33
Tanner, June 75/2, 33
Tarrant, Naomi E. A. 79/3, (R) 51
Taylor, Alan 77/2, (A) 10-17; 78/3, (A) 62-65, 74; 80/2, (A) 44-46; 80/4, (A) 28-30
Taylor, Anne 81/4, (R) 55-56
Taylor, John 78/3, (A) 44-45
Taylor, Libby 80/1, (T)
Taylor, Peter 79/1, (A) 10-12; 80/1, 52-53; 81/1, 52; 81/3, 14-16
Taylor, Rachael 78/4, (I) 33
Taylor, Robin 78/4, (T)
Taylor, Sandra 77/4, 20-25; 78/2, (T); 78/3, 73
Teege, Avis 78/4, (T)
Teschendorff, John 75/3 (A,R) 4; 78/2, (T); 79/1, (I) 28, 30
Thodey, Charlotte 81/2, 24-26
Thomas, Linley 80/1, (I) 32
Thompson, F. P. 80/4, (R) 51-52
Thompson, Gary 80/3, (A) 36-37
Thompson, Mark 77/2, (I) cover, (I) 31; 78/1, (I) 21, (I) 47; 78/2, 32-35, 54-55, (T); 78/3, 74; 78/4, (A) 56; 79/1, (A) 54
Thompson, Patricia 75/2, (A) 16-17; 75/3, (A) 30-31; 78/1, (A) 52-53, (A,R) 54-55; 78/3, (A) 52-55, 74
Thornleigh, Don 77/4, (I) 45
Thornton, Cheryl 78/3, (I) 28; 80/3, (I) 23
Todd Cope, Louise 78/1, (I) 47, 57
Tomita, Jun 77/3, (A) 35-39; 78/2, (T); 78/3, 46
Toop, Wilma 80/3, 51
Townsend, Alan 81/1, (P) 10-13
Townsend, Paul 81/1, (I) 44
Trabor, Lucy 81/4, 31-36
Tragear, Michael 80/1, (I) 35
Travis, Peter 75/1, (I) cover, 8; 75/2, 5; 76/2, 33-35, 37; 77/2, (I) 34; 78/2, (T); 79/2, 25-26; 80/4, 49
Treadaway, Ann 78/3, 75
Treadaway, George 78/3, 75
Treleaven, Jeanne 81/3, 34-35
Tremblay, Theo 80/1, (A) 27-30
Trentham, Gary 81/4, 31-36
Triggs, Tele 76/1, (I) 10; 78/4, (L) 60
Trueman, Bryan 80/4, 49

Tsiro, Nogutsi 81/2, 15-17
Tuckson, Margaret 75/1, 36; 75/3, 20; 76/1, 6
Tully, Peter 77/3, (I) 26-27; 77/4, 60; 78/2, (T); 78/3, 73; 79/2, 44-45
Tune, Lyn 77/3, (I) 21; 78/3, 73
Tunly, Peter 79/4, (T)
Turner, Garry 75/2, (I) 14
Turner, Ralph 77/3, (R) 52, 81/1, 24-25
Twidale, Yvonne 79/2, (P) 28-29

U

Upton, Christine 76/1, 6; 79/1, (I) 34
Usher, Bruce 78/2, (P) cover, (P) 40-42; 79/3, (P) cover, (P) 24

V

Vabanov, Prof. Marin 76/1, 6; 76/2, 37
Vallien, Bertil 77/1, (I) 23
Van Bodegraven, Kayes 75/1, 10, 36; 77/4, 51-53
Van Bodegraven, Sonja 77/4, 51-53
Van Buren, Richard 78/3, 69
Van De Linde, Nancy 76/1, 6
Van Heekeren, Wal 76/2, (I) 14, 37
Van Roy, Marg 81/3, 34-35
Vanderbilt Webb, Aileen 79/3, (T)
Vaulkos, Peter 76/3, (I) 18-22
Verco, K. D. 81/3, 34-35
Vere, Jean 76/1, 6
Villaroman, Leo 80/4, 31-33
Viney, Geoff 80/1, (I) 37
Vurbanov, Marin 75/2, 29; 75/3, 18

W

Wain, Greg 78/2, (T); 79/1, 30; 79/4, (T)
Wale, Alan 75/2, (A,L) 5; 77/1, 28-31; 80/3, 34
Walker, David 77/2, (I) 25; 78/1, (A) 30-31; 81/1, 50
Walker, Murray 77/3, (A) 10-17; 78/3, (A) 22-27, 74; 79/2, 19-20
Walker, Sue 76/2, (I) 12, 37; 77/4, 59; 78/2, (T); 78/3, (A) 28-33, 74; 79/1, 52-54; 81/4, 16-17
Walker-Phillips, Mary 78/4, (T)
Walkley, Rusty 78/3, (T)
Wallace, Val 81/3, (P) 17-20
Wallis, Helen 81/1, (I) 46
Walsh, John 79/3, 22-23
Ware, John 79/4, (P) 27-29
Warff, Ann 77/1, 16-24
Warff, Goran 75/3, (I) cover, 6-7; 77/1, 16-24
Warin, Deidre 80/1, (T)
Warner, Clive 80/3, (I) 35
Warren, Jim 79/3, 42-43
Warren, Joy 75/1, 9
Warren, Joy 79/3, 42-43
Warren, Mark 78/4, (I) 43; 80/1, (I) 37
Watkins, David 78/3, 34-39, (T); 78/4, 24-25
Watson, Bill 81/4, 22-25
Watson, Robyn 76/1, 6
Watt, Alan 78/2, (I) cover, (T); 78/4, 26, (T); 79/1, (A) 51; 81/2, 41-46
Weatherly, Lily 75/2, (I) 33
Weedon, Kate 78/4, (I) 35
Weekley, Carol 81/1, (I) 48
Weinberg, Lillian 78/2, 24-25
Weir, Peter 79/4, 54
Weisner, Frank 79/1, 14-15
Weedon, Lani 78/4, (I) 45
Weedon, Judy 75/3, 26-27; 76/1, (I) 4
Welch, Marjorie 80/1, (T)
Wennrich, Wolf 75/1, 39; 77/3, (I) 23, (I) 29
Wentworth-Shields, Peter 78/2, (R) 36-39
Were, Ian 81/1, 30-32; 81/3, (L) 56
West, Frances 81/3, 14-16
West, Stephen 77/3, (P) 10-17; 77/4, (P) 32-33; 78/1, (P) 39; 78/2, (P) 14-17
Westermann, Hans 79/4, (T); 80/3, (I) 35
Westfall, Carol 81/4, 31-36
Westfield, Clare 78/4, (I) 45; 80/1, (I) 35
Westmacott, Val 80/3, (A) 38-39
Weston, Neville 81/4, (A) 50-51
Whitchurch, Penny 78/3, (T)
White, Henry 81/2, 13-14
White, Ian 78/2, (T); 81/3, (A,R) 55, (A,L) 56
White, Mary 75/1; (A) 34-35; 76/2, (A,R) 38
White, Phillip 81/1, (A) 30-32
Whitehead, Rosemary 78/2, (T); 78/3, (I) 49, (I) 50
Whitfield, David 78/4, (I) 33
Whitie, Gwen 75/3, 20
Whitton, Sue 78/2, (T)
Widdowson, Ken 79/4, (P) 10-15
Wildy, Kenneth 79/3, 51
Willes, Moira 81/3, (A) 36-37
Williams, David 78/4, (A) 28-35, 60; 81/1, 8
Williams, Gerry 80/2, (T)
Williams, Jill 78/2, (T)
Williams, John 80/4, 10-13
Williams, Ross 78/2, 26-27
Williams, Steve 81/1, (I) 42
Wills, Geoff 81/2, 38-39
Wilson, Brett 81/4, (A) 40
Wilson, Erica 76/2, (R) 39
Wilson, Guy 80/1, (I) 36
Wilson, Lyndal 81/2, (A) 24-26, (A) 27; 81/3, (A) 21-24; 81/4, (A) 10-14, (A) 43, (A) 45, (A) 46, (A) 53-54
Wilson, Mike 78/2, (T); 81/3, 14-16
Wilson, Nevil 78/4, 61
Wilson- Roberts, Dianne 77/4, 34-35
Wirsching, Peter 79/1, 13
Wolfe, Laurence 81/3, 14-16
Wood, John 81/3, 34-35
Wood, Marilyn 75/1, 36
Wood, Rick 79/4, (I) 32
Wood, Vic 81/4, 10-14
Woodland, David 80/1, (I) 34
Wright, David 76/1, (I) 12; 78/1, (I) 18; 78/3, 73; 79/3, (I) 18, 19-21, 22-23; 81/2, 49-51
Wright, Michael 75/1, (P) 12-13
Wrobel, Elinor 81/3, 25-27
Wurzig, Heidi 79/4, (T); 81/1, 33; 81/3, 14-16
Wyatt, Beth 80/1, (I) 31
Wyndham, Kit 78/4, (T)

Y

Yanagi, Soetsu 75/2, 18-19; 78/1, 54; 80/2, 13
Yeoli, Agi 77/4, 32-33
Yeomans, Geoff 80/1, 14-15
Young, Jenni 78/4, 61
Youngmark, Lore 75/2, (R) 6

Z

Zamir, Batya 78/3, 69
Ziesler, Claire 78/1, 56-57
Zimmer, Klaus 79/3, 19-21; 81/3, 31-33
Zimmer, Jenny 78/4, (A) 18-22, 60; 79/1, (A) 52-54; 79/2, (A) 19-20; 79/3, (A) 17-18, (A) 19-21; 80/4, (A) 14-15; 81/2, (A) 49-51; 81/3, (A) 31-33, (A) 55; 81/4, (A) 16-17

There's real inspiration in back issues of Craft Australia

SUBJECTS

A

Aboriginal craft 75/1, 34-35; 76/2, (R) 38; 76/3, 14-19; 78/2, 54-55
Adelaide Festival Centre Gallery 78/1, 41-47
Aesthetics (see craft — aesthetics)
Afghanistan — craft 79/3, 38-41
Alexander Mackie CAE (NSW) 78/4, 59
Algeria — rug weaving 81/4, 29-30
Antiques 78/1, (R) 54-55; 78/2, (I) 32-35; 81/4, 18-21
Archeology — China 77/2, 37-46
Architecture 75/1, 13; 75/2, 9; 77/3, (R) 50-51; 78/1, (I) 45; 80/3, 40-44; 80/4, 10-13; 81/2, 13-14; 81/4, 53-54, (R) 55-56
Ascraft Fabrics 80/2, (T)
Asian Secretariat 75/1, 25-27; 75/2, 6, 16-17; 78/4, (T)
Audio-visual materials 78/4, 42
Australia Council (See craft — funding)
Australia New Zealand Foundation 79/4, (T)
Australian Flying Arts School 81/1, 18-20
Australian Wool Corporation 80/1, (T); 80/3, 22-23
Australiana (See also craft — history) 80/3, 52-53
Auto-art 79/4,41-45
Auto body building 75/2, 12

B

Ballooning 81/4, 22-25;
Bangladesh — craft 75/1, 30
Bartholemews Studio 78/2, (T); 78/3, (I) 47
Basket-making 78/2,(I) 42; 80/1, 44-46;80/4, 31-33
Japan 80/4, 34-36
United States 81/4, 31-36
Batik 75/2, (I) 13, 31; 75/3, 22-23, 32-33; 76/1, 16, 34; 76/3, 14-19; 77/1, (I) cover, 26-27; 77/2, 54-56; 78/4, (I) cover; 79/1, 34, 35; 79/2, 27-32; 79/3, 49-50; 80/1, (L) 54; 81/4, 45
Indonesia 75/2, 31;81/1, 26-29
techniques 79/2, 30-32;
Bendigo Pottery 80/3, 55; 80/4, (R) 53
Boat Building 78/1, 22-25; 79/2, 15-16
Book-binding 78/4, 48-52
Books — reviewed (For issue reference see "people" index under author's name) *American quilts and how to make them*, Huock, Carter and Myron Miller (Pelham Books)
The architecture of Walter Burley Griffin, Johnson, Donald L. (MacMillan)
The art of the feltmaker, Burkett, M. E.
Australian antiques — First fleet to federation, Womens Committee Trust of NSW (The Golden Press)
Australian pottery of the 19th and 20th century, Graham, Marjorie
Backstrap weaving, Taber, Barbara and Marilyn Anderson (London: Pitman, 1975)
Bendigo pottery, Scholes, Paul A. (Kilmore: Lowden, 1979)
Clarice Cliff, Wentworth-Shields, Peter and Kay Johnson (L'Odeon)
The Constance Howard Book of Stitches, Howard, Constance (Batsford)
Contemporary jewellery, Turner, Ralf (Studio Vista)
Design focus, Missingham, Hal (Van Nostrand Reinhold)
Designing for embroidery from ancient and primitive sources, Messent, Jan (Studio Vista)
The dyer's art, Larsen, J. L. , Buhler, A. , Solyom, B. and G. (Van Nostrand Reinhold)
Dyes from the kitchen, Green, David and Jenni Ashburner (London: Batsford, 1979)
Dyemaking with eucalypts, Carman, Jean K.
Earth 'n' fire, Saint-Gilles, Amuary (Shufunotomo Co. Ltd.)
88 Rue de Charonne: Adventures in wood finishing, Frank, George (The Taunton Press, 1981)
Foundations of weaving, Halsey, Mike and Lore Youngmark (A. H. & A. W. Reed)
Glazes for Australian potters, De Boos, J. (Cassell).
Handcrafting jewellery — design and techniques, Garrison, William E. and Merle Dowd (London: Robert Hale & Company)
Harters picture archive for collage and illustration, Harter, Jim (ed) (Dover Pictorial Archives)
The history of Australia, Looby, Keith and David Campbell (Forge books)
Home-made houses, Liddle, David and Anne Taylor (North Sydney: Second Back Row Press, 1980)
Imaginative leatherwork, Argent, Jeanne (A. H. & A. W. Reed)
Jewellery making, Bowie, Hamish (A. H. & A. W. Reed, 1976)
Lace, Churchill, Virginia (Penguin, 1979)
Leather in three dimensions, Lingwood, Rex (Van Nostrand Reinhold)
Macrame, Buchanan, Sue (Summit-Ure Smith, 1979)
Modern Australian sculpture, Rowe, Ron (Rigby)
New directions in goldsmithing, O'Connor, Harold (Dunconor Books)
New Zealand potters — their work and words, Blumhardt, Doreen & Brian Blake (A. H. & A. W. Reed, 1976)
The perfect patchwork primer, Gutcheon, Beth (Ringwood: Penguin, 1974)
The Pitjantjatara and their crafts, Brokensha, Peter (Aboriginal Arts Board)
The potters art, Mansfield, Janet (ed) (Cassell Australia)
A potter's book, Leach, Bernard (Faber & Faber)
A potters guide to raw glazing and oil firing, Parks, Dennis (N. Y. : Charles Scribner)
Quilting for today, McNeill, Moyra (Mills & Boon)
The Royal Scottish Museum Samplers, Tarrant, Naomi E. A. (R. S. M.)
Rugweaving, techniques for two-harness, Mattera, Joanne (London: Batsford, 1979)
Self-sufficient pottery, Cunningham-Smith, J. and M. Herbert (U. K. : David & Charles, 1979)
Simple knitting, Engstrom, Maj-Britt (Ringwood: Penguin)
Spin, span, spun, Hochberg, Bette (USA: B & B Hochberg)
Tapestry, mirror of history, Thompson, F. P. (The Jacaranda Press, 1980)
The technique of hand-built pottery, Winterbum, Mollie (N. Y. : Watson-Guptill Pub.)
The techniques of glass forming, Cummings,

Keith (UK: Batsford)
Three dimensional embroidery. Frew, Hannah (Van Nostrand Reinhold)
Washi: The world of Japanese paper. Hughes, Sukey (Kodansha Int.)
Woodturning. Hogbin, Stephen (Ferguson/ Crafts Council of Australia, 1980)
A world of Embroidery. Gostelow, MAry (London: Mills & Boon)
The world of Japanese ceramics. Sanders, H. (Kodansha Int.)
Burma — craft 80/4, 43-46

C

Calligraphy 80/4,26-27
Canada — youngcraft 80/2, 27;
Canopies 80/3, 14-15
Carving — whalebone 79/4, 37-40
Carving — wood (See woodwork)
Celadon 77/4, 54-56
Ceramics (See potters, pottery)
Chairmaking 76/1, 30-31;
Cheese Factory (W. A.) 80/4, 16-17
China — craft 75/1, 18-19; 75/3, 3; 76/1, 28-29
China painting 75/3, 34; 78/2, (R) 36-39
Chinese Exhibition 77/2, 37-46
Cinzano Glass Collection 81/4, 18-21
Clockmaking 81/4, 40
Clothing (See costume and dress)
Collage 76/1, 6; 76/3, 32-34; 79/1, (I) 34; 80/2, 28-29; 80/3, (I) cover, 10-13, 20; 81/1, (R) 53
Commissions (See craft — commissions)
Community craft 76/2, 36; 78/1, 41-47; 78/2, 56-60; 78/3, 47-51; 79/2 (T); 79/3, (T); 79/4, 31
Competitions (See craft — competitions)
Confectionary 81/2, 13-14
Japan 81/2, 15-17
Conferences (See craft — conferences)
Conservation — techniques 79/2, 52-53
Constantia Furniture 81/3, 14-16
Costume and dress 76/3, 6-13; 77/2, (I) 31, (I) 34; 77/4, 34-35; 79/1, 34; 79/2, (I) 32; 79/3, 27-30; 80/1, (I) 34, 42-43; 81/2, (R) 53; 81/3, 17-20, 21-24, 25-27
Craft — aesthetics 75/2, 14-15; 76/1, 14-15; 77/3, (L) 51; 77/4, (L) 57; 78/2, 46-52; 78/4, 28-35, 58-59, (L) 60; 79/1, 18-20; 79/4, 25-26; 80/1, (L) 54; 80/2 (T); 80/3, (L) 55; 80/4, (L) 55; 81/1, 51-52, (L) 54; 81/3, 49-52; 81/4, 37-39, 50-52
Afghanistan 79/3, 38-41
Australia — Northern Territory 75/1, 24
Queensland 75/2, 26-27
South Australia 75/1, 29
Tasmania 75/2,33
Victoria 75/2, 13; 78/2, 14-17
Western Australia 79/1, 42-47
Bangladesh 75/1, 30
Burma 80/4, 43-46
China 75/1, 18-19; 75/3, 3; 76/1, 28-29;
commissions 77/2, 35, 38; 78/3, 28-33; 78/4, 18-21; 79/2, (L) 50; 80/2, 14-16; 80/3, 14-15, 16, 38-39; 81/1, 33; 81/2, 34; 81/3, 16; 81/4, 16-17
competitions 78/2, (T); 78/3, (T); 79/1, 30, 35; 80/2, (T)
conferences 78/2, (T); 78/3, (T); 78/4, (T); 79/1, 27-29, (T); 79/2, (T); 79/3, (T); 80/1, (T); 80/2 (T); 80/4, 18-20, (T); 81/2, 8, 52; 81/3, 49-52; 81/4, 53
criticism 76/1, 14-15; 76/2, 6-9; 76/3, 39-40; 77/2, 22-28; 77/3, (L) 51; 77/4, (L) 57; 78/1, 14-21; 78/2, 46-52; 78/4, 28-35; 79/1, 18-20, 42-43; 79/2, (L) 50; 79/3, (L) 52; 79/4, 25-26; 80/2, (T); 80/4, 18-20, (L) 55; 81/1, (L) 54; 81/2, 52, (L) 54; 81/3, 49-52; 81/4, 50-51
education 76/2, 6-9, 36; 77/1, 57-59; 77/2, 22-28, 29-36; 78/2, 56-60; 78/3, (T); 78/4, 23, 28-35, 36-37, 38-39, 40-41, 42-43; 79/1, 16-17; 79/2, (L) 50; 79/3, (T); 79/4, 30; 80/1, (T); 80/2, 37-40, 50, (T); 80/3, 26-27, 53-54, (T); 80/4, 31-33; 81/1, 8, 18-20; 81/2, 8, 52; 81/3, 8, 52, 38-39, (L) 56; 81/4, 37-39
fairs 75/1, 12-13, 22-23
United States 81/1, 38-40
festivals 78/3, 46; 78/4, (T); 81/2, 27
fellowship 78/4, (T); 79/1, (T); 79/2, (T); 79/3, (T); 80/1, (T); 81/2, 10-12
funding 75/1, 9, 11, 14, 18, 28; 75/2, 3; 79/4 (T); 80/2, (T); 80/4, (L) 55, (T); 81/1, (L) 53; 81/4, 8, 56
galleries 77/4, 58-59
handicapped 79/1, 31-33
health 80/1, (T)
history 77/3, 10-19; 78/3, 22-27, 52-55, 70; 79/1, 42-43; 79/2, 17-18, 19-20, 53-54; 80/3, 52-53, (R) 55; 81/1, (R) 53; 81/3, 17-20
India 76/2, 21-23, 28-30
Indonesia 75/1, 31; 75/3, 30-31; 76/2, 31-32
journalism 81/1, (L) 54; 81/3, 38-39
Kenya 81/4, 26-28
Malaysia 75/3, 30-31
marketing 79/1, (T)
United States 81/1, 38-40
New Guinea 75/1, 33; 77/1, 57-59
New Zealand 75/3, (R) 4; 77/2, 10-17; 77/4, 42-50
Polynesia 78/3, 62-65
shops 77/4, 58-59; 78/4, (L) 60; 79/2, (T)
Solomon Islands 77/4, 10-19; 80/4, (I) cover, 28-30
Tonga 75/1, 32
tradecraft 77/3, (R) 50-51; 78/1, 22-25; 78/3, 66-68; 78/4, (L) 60; 80/2, 41-43; 80/3, 14-15, 40-44; 80/4, 10-13
United States 76/3, 18-25; 78/3, 69
women 75/3, 3
workshops 75/1, 29, 37; 75/3, 34; 76/1, 17-20, 76/3, 35-36; 76/4, 26-33, (L) 37; 79/4, 27-29, 30, 49-51; 80/2 (T); 80/3, (L) 55, (T); 81/2, (L) 55; 81/4, 53
Craft Expo '81 80/3, (T); 81/3, 14-16
Crafts Advisory Committee (U. K.) 79/2, 49;
Crafts Board (See craft — funding)
Crafts Council of Australia Gallery 78/2, 40-42; 79/4, 27-29
Crafts Enquiry 75/1, 14-17, 28
Crafts Resource Productions 77/2, 29-36; 78/3, (T)
Crayfish pots 80/2, 41-43
Criticism (See craft — criticism)
Crochet 76/1, 6; 77/2, 18-21

D

Dance 75/1,36
Dolls 78/4, (I) 43; 81/2, 20-23
Drawing 78/4, (I) 43; 81/1, 49; 81/2, 20-23, 24-26, 28-31
Dyes and dyeing 77/2, (I) 31, (R) 57, (R) 58; 78/2, (I) 49; 78/3, (T), 78/4, (I) 31, (I) 33; 79/1, 34, 47; 79/3, 49-50; 80/2, (R) 49; 80/3, 14-15; (R) 54-55; 81/1, (I) 46
India 76/2, 28-30
Indonesia 76/3, (A) 14-17

E

Education (See craft — education)
Egg decoration 77/2, 54-56
Electroforming 81/1, 34-35
Embroiderers Guild 81/3, (I) cover, 36-37
Embroidery 75/3, 24-25, 35; 76/1, 32-33; 76/2 (R) 39; 77/1, 36-37; 77/2, (R) 57; 78/1, (I) 42; 78/2, 28-31, (I) 49; 78/3, 42-43, (T); 78/4, (I) 35; 79/1, 34, 35, 46; 79/3, (R) 50-51; 80/2, 28-29; 80/3, (T); 81/3, (I) cover, 36-37; 81/4, 42
France 76/4, 6-13
India 76/2, 21-23
Panama 77/3, 40-45
South Pacific 76/2, (I) 26-27
Ukraine 80/3, 45-46
United Kingdom 76/4, 26-33
Enamels 77/1, 52-53; 78/2, 32-35; 78/3, 34-39; 81/1, 30-32; 81/3, (L) 56
Ernabella Arts Inc. 81/3, 14-16
Exhibitions 75/1, 19; 75/3, 3; 76/2, 10-11; 76/3, 18-25; 77/2, 37-46; 77/4, 35-35; 78/1, 14-21; 78/2, 14-17, (T); 79/1, 18-20; 79/2, 19-20; 79/3, 17-18, 19-21, 22-25; 80/1, 10-13; 80/3, 21-25, (L) 55; 81/3, 21-24; 81/4, 18-21, 41-46
reviews 75/1, 10, 11, 12-13, 37, 39; 75/2, 5, 33; 76/3, 39-40; 77/2, 58; 77/3, 49; 77/4, 59, 60; 78/1, 55-57; 78/2, 53, 54, 55; 78/3, 69-75; 78/4, 56, 59; 79/1, 51, 52-54; 79/2, 50-54; 79/3, 49-50; 79/4, 49; 80/1, 49-53; 80/2, 49-54; 80/3, 49-51; 80/4, 49-51; 81/1, 49-51; 81/2, 49-51; 81/3, 53-54, 55; 81/4, 49-50, 52

F

Fabric applique 75/2, 32; 75/3, 23; 76/1, (I) 8-9; 76/2, (I) 13; 76/3, 6-13; 77/4, 30-31, 59; 78/1, (I) cover, (I) 17, (I) 42; 78/2, 24-25; 78/4, (I) 45; 79/1, 34; 79/4, 49; 80/1, (I) cover, 10-13; 80/2, 28-29, 32-33
Panama 77/3, 40-45
techniques 77/3, 43
Faenza exhibition, 76/4, 20; 78/3, (T); 79/3, (T); 79/1, 30
Fairs (See craft — fairs — United States)
Fellowships (See craft — fellowship)
Felt 80/2, (R) 52; 81/2 (L) 55; 81/4, 41, 49
Festivals (See craft — festivals)
Fibre (See costume and dress, crochet, embroidery, fabric applique, knitting, knotting, lace, rug weaving, sculpture — fibre, spinning, textile crafts, textile printing, weaving)
Folk craft — Australia — Victoria 77/3, 10-17
New Zealand 77/2, 10-17
France — embroidery 76/4, 6-13
Funding (See craft — funding)
Furniture 76/1, 30-31; 77/1, 28-31; 77/4, (I) cover, 26-27; 78/1, 32-36, 54; 78/2, 47; 79/1, 10-12, 14-15, 16-17; 80/3, 34-35; 81/1, (I) 41; 81/2, 13-14; 81/3, (R) 54

G

Galleries (See craft — galleries)
Germany — woodwork 79/1, 13
Glass — engraving 80/3, 38-39; 81/4, 18-21
flat 75/2, (I) 14; 76/1, (I) 12; 78/1, (I) 18; 78/3, 73; 78/4, 18-22, (I) 33; 79/2, 50-51; 79/3, (I) cover; 13-17, 17-18, 19-21, 22-25, 51; 80/2, 14-16; 81/1, 14-15, (L) 53; 81/2, 27, 49-51; 81/3, 31-33, 55
techniques 81/3, 30-33
hot 75/2, (I) 21; 75/3, 6-7, 8, 9, 10-11; 77/1, 16-24; 78/1, (I) 19, 26-27, (I) 45; 78/2, (I) 17, 42; 78/3, 40-41, 73; 79/3, 13-17, 17-18, 19-21, 22-25; 80/1, 37; 80/3, 36-37; 80/4, (R) 54-55; 81/1, 14-15, 16-17, 34-35, (L) 53; 81/2, 49-51; 81/3, 44, 45, 55; 81/4, 18-21
Sweden 75/3, 6-7; 77/1,
16-24; 79/3, 26
United States 1975/1, 36
Glazing 77/4, 54-56; 79/4, (R) 52, 80/4, (R) 53-54
Graphic design 76/1, 17-24
Griffith Tablecraft Pty. Ltd. 78/1, 32-36

H

Handicapped people (See craft — handicapped)
Health (See craft — health)
History (See craft — history)
Hopevale Home Crafts 78/2, (T); 78/3, (I) 51
Houses (See architecture)
Howard Photographics 79/4, (P) 19-23

I

India — craft 76/2, 21-23, 28-30
embroidery 76/2, 21-23
sculpture 80/3, 30-33
textile printing 77/1, 60-61; 81/2, 18-19
weaving 79/2, 38-39
Indonesia — batik 75/2, 31; 81/1, 26-29
craft 75/1, 31; 75/3, 30-31; 76/2, 31-32
weaving 76/3, 14-17
International Competition of Artistic Ceramics (36th) (See Faenza exhibition)
International Society for Education through the Arts 78/3, (T); 78/4, 44-47
Iran — rug weaving 77/1, 10-15

J

Jam Factory 75/1, 29; 81/3, 14-16
Japan — basket making 80/4, 34-36
confectionary 81/2, 15-17
packaging 80/2, 51
papercrafts 81/1, (R) 52-53;
pottery 75/2, 18-19; 77/4, (R) 57; 78/1, 54; 79/1, (L) 49-50; 79/4, (R) 52; 80/2, 17-20
weaving 77/3, 35-39
Jewellery 75/1, 37, 38, 39; 75/3, 28-29; 76/1, 17-24; 76/2, (I) 14-17; 77/2 (I) 24-25, (I) 27, (I) 51; 77/3, 20-29, 52; 77/4, 28-29; 78/1, (I) 17, 28-29, 30-31; 78/2, 54-55, (T); 78/3, 34-39, 56-61, (I) 72, 73, (T); 78/4, 24-25, (I) 38-39, (I)43, (T); 79/1, 46; 79/2, 42-46; 79/4, 34, (T); 80/1, (I) 32-33, (I) 35-37; 80/3, (T); 80/4, (I) 15, 21; 81/1, 24-25, (I) 48, 50; 81/2, 34-35; 81/4, 15, 52
Korea 81/3, 40-43
Journalism (See craft — journalism)
Jumpers (See knitting, costume and dress)

K

Karen weaving 78/2, 43-45
Kasuri weaving 77/3, 35-39
Kenya — craft 81/4, 26-28
Kites 75/1, 8; 75/2, 5; 76/2, 33-35; 78/1 (I) 43; 79/2, 25-26
Knitting 77/1, 41-51; 78/4, (T); 81/2, (R), 54
Knives 80/1, 24-26;
Knotting 75/1, 8; 75/2, (I) 20,33; 76/1, 6; 76/2, (I) 12; 79/1, 31-33; 79/4, (R) 51-52; 80/3, 14-15; 81/1, 33; 81/3, (L) 56
Korea 81/3, 40-43
Korea — jewellery 81/3, 40-43;
knotting 81/3, 40-43
Kosta Boda 75/3, 6-7; 77/1, 16-24

L

Lace 77/1, (R) 62; 80/1, (R) 54; 80/4, (I) 15, 37-39
Leatherwork 76/1, 16, 34; 77/1, 38-40; 78/1, 28-29; 78/2, (I) 46; 78/3, 73; 78/4, (I) 33; 79/2, 33-34; 79/3, 42-43; 80/4, 24-25; 81/2, 40; 81/3, (R) 55; 81/4, 43
Lallement Collection 76/4 (I) cover, 6-13
Lausanne Biennial (1979) 78/2, (T)
Lithgow Pottery 75/1, 37; 80/3, 55; 81/1, 10-13;
Looms 78/2, 43-45
Lute making 77/3, 46-48

M

Macrame (See knotting)
Magnolia Leather 81/3, 14-16
Malaysia — craft 75/3, 30-31
Mamingo Workshop 81/3, 14-16
Marketing (See craft — marketing)
Mayfair Ceramic Award 78/2, (T); 78/4, (T); 81/2, 41-46
Meat Market (Melbourne) 80/4, 14-15
Metalwork 76/1, 17-24; 76/2, (I) 14-17; 77/2, (I) 24-25, (I) 27-28; 77/3, 20-29; 77/4, 28-29, 36-41; 78/1, (I) 14, (I) 17, 28-29, 30-31; 78/2, (I) 14, 26-27, 28-31, 54-55, (T); 78/3, 34-39, 56-61, (I) 72, 73, (T); 78/4, 24-25, (I) 35, (I) 39, (I) 43, (I) 45, (T); 79/1, 21-23, 46; 79/2, 42-46; 79/4, 34, (T); 80/1, 24-26, (I) 31-37; 80/2, 26; 80/3, (T); 80/4, 21, (I) 48; 81/1, 50; 81/2, 34-35; 81/4, 15, 52, 53
techniques 78/3, 58-60
Model-making 78/3, 44-45
Molas 77/3, 40-45
Mosaic 75/2, 34
Murals 76/2, (I) 8; 77/1, 52-53; 78/1, (I) 42; 80/3, 10-13; 81/3, 34-35, 36-37
Museums 78/1, 52-53
Musical instruments 77/2, (I) 31; 77/3, 46-48; 81/2, 38-39, (I) 44

N

Nagano Collection of

Japanese Ceramics 80/2, 17-20
National Gathering of Young Craftsmen 78/3, (T); 78/4, 44-47; 80/4, (T)
National Rug Event 78/2, (T); 78/3, 47-51
Needlework 76/1, 32-33; 79/1, 46; 81/3, 25-27
Polynesia 80/2, 44-46
Nepal — weaving 78/1, 48-51
New Guinea — craft 75/1, 33; 77/1, 57-59
pottery 80/1, 38-39
New Zealand — craft 75/3, (R) 4; 77/2, 10-17; 77/4, 42-50
folk art 77/2, 10-17
pottery 77/4, 42-50, (R) 57
weaving 77/4, 48-50
Nigeria — pottery 75/1, 11

O

Ornament (See jewellery)
Orrefors 77/1, 16-24; 79/3, 26

P

Packaging — Japan 80/2, 51;
Painting 75/3, 34; 78/1, (I) 45; 79/1, 45; 79/4, 41-45; 81/2, 20-23, 24-26, 36-37
Indonesia 81/1, 26-29;
Panama — fabric applique 77/3, 40-45;
Papercraft 75/1,36, 37; 76/2, (I) 8; 77/3, 30-34; 77/4, 51-53; 77/3, 44-45; 80/2, 54; 80/4, 31-33; 81/4, 41
Japan 81/1, (R) 52-53,
Papier Mache (See papercraft)
Paragon Restaurant (Katoomba, N. S. W.) 81/2, (I) cover, 13-14
Parks Community Centre (S. A.) 80/2, 14-16; 80/3, 14-15
Persia — weaving 80/4, 40-42
Peru — weaving 79/2, 35-37
Photography 75/3, 16; 78/4, (R) 57-58
Plastics 77/2, 48-53; 77/3, (I) 26-27; 78/3, 34-39, 44-45; 79/2, 44-45; 81/1, 24-25; 81/4, 42
techniques 77/2, 50-53
United States 76/3, 35-36
Polynesia — craft 78/3, 62-65.
needlework 80/2, 44-46
Porcelain 76/2, (I) 10-11; 78/1, (I) 16, 30-31; 78/2, (I) cover, 32-35, (I) 42, (I) 44-45; 81/4, (I) cover, 44
Poland — weaving 76/1, 25-27; 76/3, 26-31
Potters — Australia (See "people" index under Doug Alexander, Robert Allen, Bruce Anderson, Ethel Atkinson, Lillian Ball, Arnaud Barraud, Judy Barrett, Beryl Beattie, Hatton Beck, Robert Beck, Robert Bell, Stephen Benwell, Sandra Black, Les Blakebrough, Olive Bishop, Merric Boyd, Guy Boyd, Delia Cadden, Joan Campbell, Graham Carr, Frederic Chepeaux, Robyn Clark, Rex Coleman, Muriel Cornish, Robin Cox, Stephen Cox, Greg Crowe, Greg Daly, Noela Davis, Julie Deague, Renata De Lambert, Thelma Delaney, Johanna De Maine, Tim Der Kinderen, John Dermer, Peter Dobinson, Margaret Dodd, Mollie Douglas, Lilija Duks, John Edye, Judi Elliot, Vi Eyre, Mervyn Feeney, David Fincher, Ernest Finlay, Marea Gazzard, John Gilbert, Kevin Grealy, Paul Greenaway, Vic Greenaway, Joan Grounds, Hermid Gunardi, G. Hanssen, Castle Harris, Ray Harrison, Christopher Headley, Robert Hinwood, Rowan Hollingsworth, Peter Hook, Victoria Howlett, Jon Hubbard, Harold Hughan, Geoff Hulme, Shunichi Inoue, Jenny Isaacs, Tim Jacobs, Jolanta Janavicius, Lorraine Jenyns, Gwynn John, John Johnson, Gerhard Keese, Michael Keighery, Gladys Kelly, Bronwyn Kemp, Janine King, Ben Kypridakis, Doug Lawrie, Ken Leveson, Col Levy, Mel Livesey, Judy Lorraine, Michiko Love, Mildred Lovett, Allan Lowe, Henri Luijckx, Carl McConnell, Marga McEvoy, Vincent McGrath, Charles McKay, Ivan McMeekin, Kathrin McMiles, Joan McPherson, Margarite Mahood, Gerald Makin, Sonny Manning, Janet Mansfield, Kingsley Marks, Barbara Mason, Maggie May, Harry Memmott, Anne Mercer, Willi Michalski, Jeff Mincham, Damon Moon, Milton Moon, Tim Moorhead, M. Munday, Olive Nock, Bruce Nuske, Bill Offord, Christine O'Loughlan, Graham Olroyd, Jenny Orchard, Mary Pancoast, Shirley Pattern, Pat Pearson, Alan Peascod, Chris Pepper, Gwyn Pigott, Viv Plant, David Potter, Maude Poynter, Reg Preston, William Ricketts, Arthur Rosser, Ron Rowe, Rachel Roxburgh, Peter Rushforth, Bernard Sahm, Bill Samuels, Chris Sanders, Leon Saper, Mavis Schicht, Kerrie Selwood, Jeff Shaw, Shigeo Shiga, Mitsuo Shoji, Stephen Skillitzi, Derek Smith, Ian Sprague, Mark Stoner, Hiroe Swen, Graeme Symons, Stefan Szonyi, Sandra Taylor, John Teschendorff, Mark Thompson, Peter Travis, Ann Treadaway, George Treadaway, Tele Trigg, Bryan Trueman, Margaret Tuckson, Greg Wain, Alan Watt, Lily Weatherly, Gwen Whitie, Nevil Wilson, Rick Wood, Jenni Young)
Australia — students 78/4, 31, 33, 35, 42-43, 45, 47; 80/1, 31-37; 81/1, 42-45
Pottery 75/1, 33; 75/3, 20; 76/1, (I) cover, (I) 4, (I) 10-12, 17-24; 76/2, (I) 9, 10-11, 18-20, 24-25; 76/3, (I) cover; 76/4, 20-25; 77/1, 54-56; 77/2, (I) cover, (I) 24, (I) 31, (I) 34, (R) 57; 77/3, (I) cover, 30-34, 49; 77/4, 20-25, 32-33, 54-56; 78/1, (I) 19, (I) 21, 30-31, 37-40, (I) 44, (I) 47, 55-56; 78/2, (I) cover, 14-17, 18-21, 22-23, 32-35, (R) 36-39, 40-42, (I) 50, 53, (T); 78/3, 14-21, 46, (I) 72, (I) 73, (T); 78/4, 14-17, 26, (I) 31, (I) 33, (I) 35, (I) 42, (I) 43, (I) 45, (I) 47, (T); 79/1, 24-26, 27-29, 30, 44, 51, 54; 79/2, 13-14, 40-41, (R) 50, 51-52, 53-54, (T); 79/3, 44-46, 50, (T); 79/4, 16-18, 24, 31, 32-33, (R) 52, 53, 54, (T); 80/1, 19-21, 22-23, (I) 32-37, 40-41, 49-50, 51, 52, (T); 80/2, (I) cover, 10-13, 21-23, 24-25, 35-36, 49, 53-54; 80/3, 21, 24-25, 49-51, (T); 80/4, (I) 14, (I) 15, (I) 16, 22-23, 31-33, 49, 50, (R) 53-55, (T); 81/1, 10-13, 34-35, (I) 42-45; 81/2, 41-46; 81/3, 28-30; 81/4, (I) cover, 44, 46, 50, (R) 54-55
Australia — Tasmania 76/4, 34-36
Australia — Queensland 75/2, 26-27; 79/4, 32-33
Japan 75/2, 18-19; 77/4, (R) 57; 78/1, 54; 78/3, 14-21; 79/1, (L) 49-50; 79/4, (R) 52; 80/2, 17-20; 81/3, 28-30
New Guinea 80/1, 38-39
New Zealand 77/4, 42-50, (R) 57
Nigeria 75/1, 11
South-East Asia 81/1, 50-51
South America 75/2, 22-23
United Kingdom 75/2, 23-25; 75/3, 21
United States 76/3, 18-23
Preserving — food 79/2, (I) cover, 21-23
Printmaking 80/1, 27-30
Puppets 79/1, (I) cover, 21-23; 79/3, (T); 79/4, 27-29; 81/2, 10-12, 24-26
Puzzles 80/2, 26
Pysanka 77/2, 54-56

Q

Queen Victoria Building (N. S. W.) 80/3, 40-44
Queensland Woodcraftsmen's Guild 79/1, 14-15
Quilts 76/2, (R) 38; 77/3, (R) 49-50; 79/3, 27-30; 81/2, (R) 53-54; 81/4, (L) 56
United States 79/3, 31-33

R

Resource Centre (Crafts Council of Aust) (See Crafts Resource Productions)
Restoration — clothing 81/3, 25-27
Romania — rug weaving 76/3, 37-38; 81/2, 32
Royal Scottish Museum 79/3, (R) 51
Rug weaving (See also weaving) 78/2, 54-55, (T); 78/3, 47-51; 78/4, (T); 80/3, 26-27; 81/2, 32-33, (R) 53
Algeria 81/4, 29-30;
Iran 77/1, 10-15
Romania 76/3, 37-38; 81/2, 32
Rushcraft (See also basket-making) 80/1, 44-46

S

Samplers 79/3, (R) 51
Screenprinting (See textile printing)
Scrimshaw 75/2, (I) backcover, 3; 79/4, 37-40;
Sculpture 78/3, (R) 71-72; 79/1, (T); 79/2, (L) 50; 79/4, 10-15, 49-51; 80/1, 16-18; 81/1, 49; 81/2, 31
Australia — Tasmania 76/4, 34-36
fibre 76/1, (I) 8-9, 25-27; 76/3, 26-31; 77/2, 18-21, (I) 23; 77/4, 59; 78/2, (I) 17; 79/2, 10-12; 79/4, 10-15, 49-51; 80/1, (T); 81/1, 49; 81/3, 53
glass 78/3, 40-41
India 80/3, 30-33
leatherwork 77/2, 31; 78/1, 28-29; 78/3, 73; 79/2, 33-34; 81/3, (R) 55; 81/4, 43
metalwork 77/4, 36-41; 79/2, 10-12; 79/4, 25-26
metalwork — China 77/2, 37-46
mixed media 78/3, 70-71; 79/2, 15-16, 25-26; 80/1, 16-18; 80/2, 54; 80/3, 51
paper 77/3, 30-34; 78/1, (I) 43; 78/3, 44-45
plastics 77/2, (I) 49; 78/3, 44-45
plastics — United States 76/3, 35-36
pottery (See also pottery — Australia — students) 76/1, (I) 4; 76/2, 6-9, 10-11; 77/2, (I) 32, (I) 34; 77/3, 30-34; 78/1, (I) 16, (I) 21, (I) 47, 55-56; 78/2, (I) 15-16, (I) 42, (I) 50; 78/3, (I) 73; 78/4, 26, (I) 31, (I) 35, (T); 79/1, 24-26; 79/2, 10-12; 79/3, 44-46; 79/4, 53-54; 80/1, 49-52; 80/3, 16; 81/2, (I) 41, (I) 43, (I) 46; 81/4, (I) cover, 43, 44
pottery — China 77/2, 37-46
wood 78/2, (I) 42; 79/1, 36; 79/4, 10-15, 19-23, 49-51; 81/1, 49; 81/3, 53; 81/4, 10-14
Second Skin exhibition 79/1, 34
Sexism 79/1, (L) 50-51; 80/1, (L) 54
Shingles 75/2, 9; 78/3, 66-68
shops (See craft — shops)
Smittsonian Institution 77/1, (P) 10-15
Solomon Islands — craft 77/4, 10-19; 80/4, (I) cover, 28-30
South America — pottery 75/3, 22-23
South-East Asia — pottery 81/1, 50-51
South Pacific Festival of Arts 76/2, 24-27;
Spinning 75/2, 32; 78/4, (T); 79/4, (R) 54
Stanthorpe Arts Festival 78/3, 46
Sturt Workshops 76/1, 17-24; 79/2, (T); 81/3, 14-16
Sundials 80/1, 14-15
Sweden — glass — hot 77/1, 16-24; 79/3, 26
Synapse 81/3, 14-16

T

Tamworth Art and Craft Centre 76/1, 6
Tattooing — 78/3, 62-65; 79/3, 34-37
Tents 80/2, 52-53
Textile crafts 75/1, 30, 38; 75/3, 18, 23, 34; 76/1, (I) 11; 76/2, (I) 8; 76/4, 26-33; 77/2, (I) 23, (R) 57; 78/1, 56-57; 78/3, 42-43; 79/1, 31-33, 45; 79/2, 52-53; 79/3, (L) 52; 80/1, 16-18, (T); 80/3, 17, (T); 81/2, 36-37; 81/3, 46; 81/4, 41, 42, 53
printing 75/3, 21; 76/1, 17-24; 77/2, (I) 31, (I) 34; 78/4, (I) 31, (I) 33, (I) 45; 79/1, 34, 46; 79/3, (L) 52; 80/1, (I) 33, (I) 36, 42-43; 80/3, 20; 81/1, 21-23, 37, (I) 46, (I) 47
printing — India 77/1, 60-61; 81/2, 18-19
printing — techniques 81/2, 18-19
Tonga — craft 75/1, 32
Townsville Pacific Festival Fibre Awards 79/1, 35; 81/3, 46
Toymakers of Cumnock 75/3, 12-13
Toys (See woodwork)
Trade (See craft — tradecraft)

U

Ukraine — embroidery 80/3, 45-46
United Kingdom — embroidery 76/4, 26-33
pottery 75/2, 22-23; 75/3, 21
woodwork 79/1, 16-17
United States — craft 76/3, 18-25; 78/3, 69
basket-making 81/4, 31-36
fairs 81/1, 38-40
glass — hot 75/1, 36
plastics 76/3, 35-36
pottery 76/3, 18-23
quilts 79/3, 31-33

V

Victorian Tapestry Workshop 75/2, 31; 78/3, (I) cover, 28-33; 79/1, 52-54; 81/3, 14-16; 81/4, 16-17

W

Weaving (See also rug weaving) 75/1, 37; 75/2, 20, 21, 28, 29, 30, 33; 75/3, 26-27; 76/1, (I) 4, 6, (I) 7, (I) 12-13, 14-15, 17-24, 25-27; 76/2, (I) 12-13; 77/1, 32-35; 77/2, (I) 34, 58; 77/4, 34-35, 59; 78/1, (I) 15, (I) 46; 78/2 (I) 17, (I) 42, (I) 47, (T); 78/3, (I) cover, 28-33, 46, 73; 78/4, 27, (I) 31, (R) 58, (T); 79/1, 31-33, 34, 52-54; 79/2, 10-12, 24, (I) 53; 79/3, 10-12, (T); 79/4, 35-36, (T); 80/1, 32; 80/2, 30-31, 32-34, 36; 80/3, 51; 80/4, (I) 15, 31-33, 50-51, (R) 51-52; 81/1, 36, (I) 46, (I) 47, 49; 81/2, 28-31, 32-33; 81/3, 10-13, 34-35; 81/4, 16-17, 42, 50, 53
India 79/2, 38-39
Indonesia 76/3, 14-17
Japan 77/3, 35-39
Nepal 78/1, 48-51
New Zealand 77/4, 48-50
Persia 80/4, 40-42
Peru 79/2, 35-37
Poland 76/1, 25-27; 76/3, 26-31;
techniques 77/3, 35-39; 79/1, 37-40; 79/2, 35-37
Thailand 78/2, 43-45
Western Australian Institute of Technology 78/1, 30-31; 78/4, 24-25
Woodturning (See woodwork)
Woodwork 75/2, 8-9, 10-11; 75/3, 12-13, 14-15; 76/1, 17-24, 30-31; 76/2, (I) cover, (I) 25; 77/1, 28-31; 77/2, 22-28, (I) 26, (I) 28; 77/3, 46-48; 77/4, (I) cover, 26-27; 78/1, 32-36, 60-61; 78/2, (I) 42, (I) 47, 55-56; 78/4, 56; 79/1, 10-12, 36; 79/2, (T); 79/4, (I) cover, 19-23; 80/1, 52-53, (T); 80/4, 37-39, (R) 52-53; 81/1, (I) cover, (I) 41, (I) 48, 52; 81/2, 38-39; 81/3, 53, 54; 81/4, 10-14, 41, (R) 55
Australia — New South Wales 80/3, 34-35; 81/3, 54
Australia — Queensland 79/1, 14-15
Australia — Tasmania 81/3, 54
Australia — Victoria 81/4, 10-14
Germany 79/1, 13
techniques 78/1, 61; 79/2, (T)
United Kingdom 79/1, 16-17
Workshops (See craft — workshops)
World Crafts Council 75/1, 25-28; 75/2, 16-17; 75/3, 3; 78/4, (T); 79/1, 27-29; 79/2, (T); 79/3, (T); 80/4 (T)

Y

Youngcraft 78/4, 44-47; 79/4, 27-29; 80/1, 27-30; 81/3, 46
Canada 80/2, 27

CONTENTS

1975/1 The Asian Assembly, Adelaide's Jam Factory, The Jute Works — Bangladesh, Australia's Original Crafts, Australian Jewellery

1975/2 Stephen Hogbin and Peter Otto on wood, Crafts Victoria '75, Carl McConnell Queensland Potter, Archie Brennan and John Corbett

1975/3 Swedish and Australian Glass, Toys, How to Photograph Craft, Batik in Australia

1976/1 Leather Batik, Sturt Workshops at Mittagong, Crafts of China, Needles and Pins, Magdalena Abakanowicz, Archie Brennan

1976/2 Review of Australian Craft, South Pacific Arts Festival, The Kite as a Colour Field, Transitory Balinese Art, Crafts of a Kharak Village

1976/3 Heather Dorrough's Wearable Art, Woven Textiles of Indonesia, Miniature Art, Plastics Sculptor, Rug Weaving in Romania

1976/4 The Lallement Collection, Bernard Sahm at Faenza, David Green's Australian Crusade, Gerald Makin Tasmanian Potter

1977/2 Folk Art of the New Zealand Maori, Ewa Pachuka, Stephen Hogbin Looks Back at Australia, Plastics — Polyester or Epoxy, Resource Centre — The First Year

1977/3 Crafts in Victoria 1821-1919, Australian Jewellery On Tour, Frederic Chepeaux, Kasuri Weaving, Molas — A Wearable Art Form, Renaissance for Lute Making

1977/4 Crafts of the Solomon Islands, Sandra Taylor, New Zealand Crafts Success Story, Papermaking, Celadon The Green Glaze

1978/1 A Survey of Recent Australian Craft, Boat Building, Crafts as a Successful Livelihood, Harold Hughan, Museums, Weaving in Nepal

1978/2 Peter Dobinson, Metal Thread Embroidery, Enamels or China Paints, Clarice Cliff, Karen Weaving, the Arts Complex Seminar

1978/3 Japanese Influence on Australian Pottery, Victorian Tapestry Workshop, National Rug Event, Ray Norman, Shingle Splitting

1978/4 Peter Rushforth, Cedar Prest, The Master Craftsman or the Institution, Practices and Ideologies of Craft, Fay Bottrell, Craft Education and Society

1979/1 Woodcraftsmen in Australia, John Makepeace, Sicilian Puppets, Congress of Ceramic Studies, Isolation: Asset or Liability, Townsville Fibre Awards, Free Pulled Work

1979/2 Robert Bell, Vincent McGrath, Colonial Crafts of Victoria, Home Crafts, Mona Hessing, Peter Travis, Batik, Garry Greenwood, Ancient Peruvian Weaving, Indian Handwoven Fabrics, Paul Greenaway, Peter Tully

1979/3 Garry Benson, Glass and its Development, Quilts, Tattoo, Joan Campbell, Australian Glass Craftsmen

1979/4 Claus Bury, janet Mansfield, Michael Cooper, Marea Gazzard, Arnaldo Pomodoro, Scrimshaw, Auto-Art, North Queensland Potters, Chris Gortz, Bruce Arthur

1980/1 Heather Dorrough, sundials, Marlise Staehelin, Allan Lowe, Michiko Love, knives, Printmaking, Recent College Work, Rushcraft, Vic Greenaway, The Brecknocks

1980/2 Milton Moon, Community Glass Craft, Nagano and Sodeisha at Newcastle, Shigeo Shiga, Jeff Mincham, Craft and the Environment, A Crafts Curriculum Theory, Polynesian Needlework

1980/3 Jeannie Baker, Vivienne Binns, John Hinchcliffe, An Indian Pop Garden, Wood Craftsmen of New South Wales, Julio Santos, Anne Dybka, Tradesman Crafts, Ukrainian Embroidery, John Dermer, Viv Plant

1980/4 Handmade Houses, Melbourne Meat Market, Cheese Factory, Craft Criticism, Calligraphy, Body Craft, Asian Summer School, Japanese Basket Weaving, Lace Bobbins, Asian Craft, Phillip McConnell, Mark Arbuz, Ingrid Kellenbach

1981/1 Craft education, Lithgow Pottery, hot glass, Australian Flying Art School, batik, fabric printing, enamelling, "street jewellery", macrame, woven tapestry, craft fairs, College Work

1981/2 Craft education, puppets, confectionery, fabric printing, Mirka Mora, Charlotte Thodey, Ritzi and Peter Jacobi, rag rugs, flat glass, jewellery, musical intruments, leather, Ceramic Survey

1981/3 Craft education, Rosemary Draper, Craft Expo '81, costume, Hiroe Swen, flat glass design, woven tapestry, embroidery, Korean Knots, hot glass

1981/4 Design, wood, jewellery, woven tapestry, The Cinzano Glass Collection, ballooning, Kenyan craft, Algerian carpets, Contemporary American Basketry, textiles, leather, clay, batik, felting

HOW TO ORDER BACK ISSUES OF

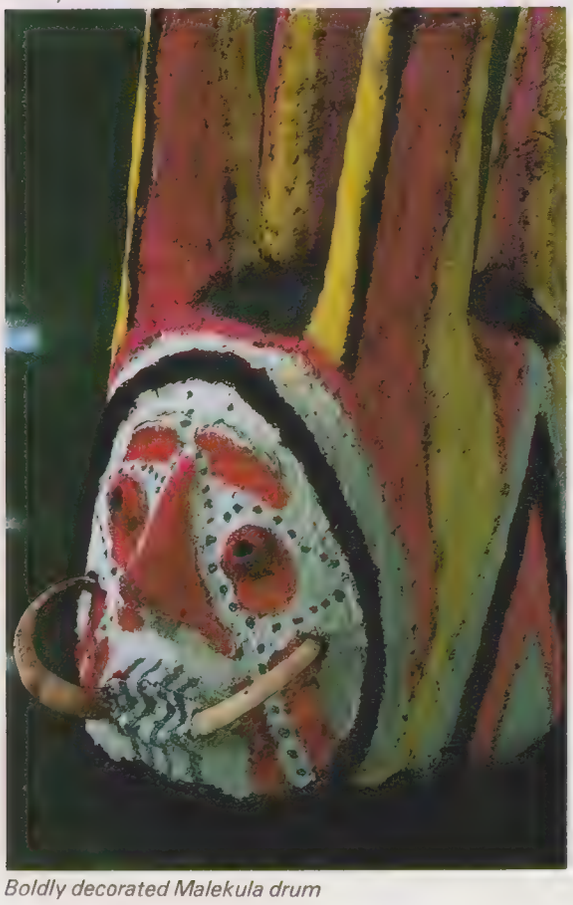
Craft Australia

Send your name and address and the number of the back issues you want, along with your payment to "Craft Australia", 100 George Street, Sydney, NSW, 2000.
Each back issue is $4.50, plus 60¢ postage.

Heavy mask used in 'sukwe' ceremonies

Chieftain's head-dress with feather decoration

The combination of two cultures — A Roman Catholic church uses this traditional ceremonial drum to call worshippers to church



Boldly decorated Malekula drum

Ritual mask used in ancestral worship

Coconut wood and cane form these hat crowns

All regalia is left to rot at the close of ceremonies

No less impressive in their creative design are Vanuatu ceremonial hats. Worn at all village and tribal festivals, the hats are of complex construction and, like masks, used once only for a specific occasion and then disposed of. Constructed of the same light materials as ritual masks, the hats reveal, through their design and decoration, status within secret societies; chiefs invariably have the more elaborate forms of head-dress.

Worn with hats and masks were palm and pandanus leaf cloaks and beautiful pandanus waist mats decorated with red, brown and black geometric designs. These are the work of women who also created an enduring tradition in single weave sleeping mats and incised pottery, mainly cooking pots and bowls formed from a fine red clay.

In the skilful construction and decoration of Vanuatu ceremonial regalia, a wide knowledge of readily available natural materials is drawn on by experts, the immediate forest and plantation environment providing not only cane, treefern and coconut wood, but also colouring materials derived from an exotic range of plants and various types of clay. Only in more recent years have introduced commercial paints been adopted by artists, usually with success. Imported cotton fabric is also used, but it is usually decorated with traditional motifs using local vegetable dyes.

Throughout the Melanesian tribal communities of Vanuatu, birth, marriage and death are marked by ceremonial dances and ritual. The admission of young men into the secret societies is regarded as an occasion of supreme importance for it is celebrated with a highly symbolic pig killing ceremony that culminates in feasting and ancestral gift presentation in the form of carved spirit figures and colourful masks. Other important occasions in Melanesian village life include the harvesting of the first yams and kumara, the opening of a new Men's House, and the completion of a deep-sea trading canoe.

A Condominium under the administration of the French and British, from 1906, the New Hebrides became an independent state (the Republic of Vanuatu) in 1980. In anticipation, traditional Melanesian-Polynesian cultures were presented at the 1979 New Hebrides Arts Festival held in Vila where, for the first time, the distinctive cultures of the archipelago came together revealing a remarkable artistic heritage. It was during the Festival that Oliver Strewe photographed this wide-ranging portfolio of Melanesian arts and crafts.

Alan Taylor

Alan Taylor is a New Zealand artist and anthropologist.

Photography by Oliver Strewe

Brenda Kelly

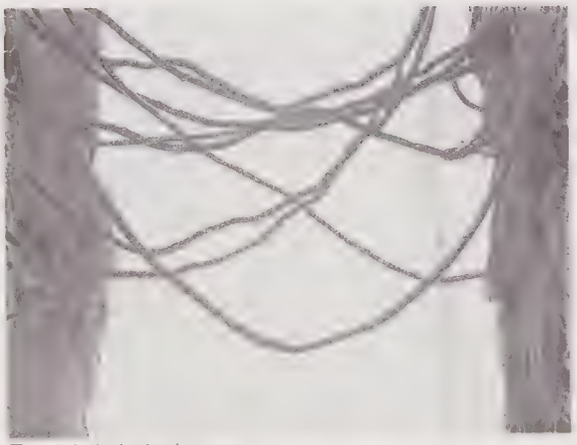
Brenda Kelly is a full-time fibre craftsman who has exhibited both nationally and internationally, at the 3rd Textile Triennale in Lodz, Poland. Her formal studies were undertaken at the Stanhope Institute, London, and at the School of Art in Canberra, where Brenda now lives; she has also worked under Jutta Feddersen and Magdalena Abakanowicz and in turn is now teaching part-time.

In September of 1979 Brenda was commissioned by the National Capital Development Commission Artwork Committee to design and execute a three dimensional fibre artwork for the Central Health Laboratory at the Woden Valley Hospital in Canberra. The space to be designed for was a long waiting room, the proportions of which required a divider to partially screen telephone bubbles. Brenda submitted three initial designs from which the Artwork Committee selected 'Banners', a work to consist of five double-sided ceiling to floor panels three metres high and between one to 1.5 metres wide, linked by wrapped tendrils.

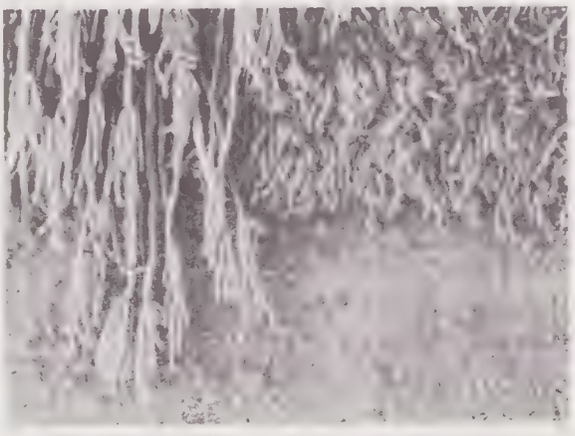
Brenda used 60 kilos of raw fleece in the completed work, fleece which was washed, spun and dyed, and handwoven on a scaffold loom in Brenda's studio. A rich blue colour was chosen for the "banners" to reflect the colour scheme of the Laboratory foyer. Matching blue tassels, knotted from dyed commercial rug wool, cover the top sections of all five pieces. The soft texture of the work was an important element of the design, to convey peace and friendship in a clinical environment.

With some assistance from her students during the carding and spinning stages, Brenda was able to complete the work in nine months.

L. W.



Tendrils link the banners



Detail, top section of banner

Banners installed in the Laboratory waiting room

Photography by David Reid

Rod Bamford

In November of last year Rod Bamford exhibited a series of earthenware pot forms decorated in rich lustre glazes at Seasons Gallery, North Sydney.

The development of ideas through a series is germane to Rod's work; the series represents an exploration of an idea as it can be transfigured by the actual making process.

'I like to work in a fairly spontaneous way, and although ideas are formulated initially, they seem quite vague once the pots are started. I find the direction doesn't emerge until the work is well in progress. I try to work with the changes if they seem to have potential, and try to keep track of all the results — technical, visual and tactile — for future reference. I find myself jumping back and forth quite often. I don't think this would work for pieces initially conceived as "one-offs".'

With the series exhibited at Seasons, this flexibility in approach was to a large extent required by the uncertain nature of lustre firing. Rod's work in this area is a follow-up of his study at East Sydney Technical College. His interest in earthenware developed from the four months he spent in Bhadrawati, India, working with the village potters. On his return from India Rod worked largely in earthenware with slip glazes, enjoying the direct relationship with the clay. He still works with a kick wheel in order to maintain close contact with the material and the process, and makes his own brushes for decorating.

Rod works with both form and decoration in mind. In his recent series, the form was treated as a surface for decoration and the decoration as a visual modifier of form. The bulging excrescences of his water jars and drug jars which dominated the pots in their "raw" state were given less emphasis, were "brought back" by the decoration.

'The overall appearance of the work depends on the design and feeling of the form, and the surface decoration; each aspect is equally important to me. Decorating on the surface of a pot can totally change the emphasis or character of the form — strong points of the form can be played down, or more subtle areas may be emphasised. Different emotions, changes in visual direction and movement can be brought about by the decoration.'

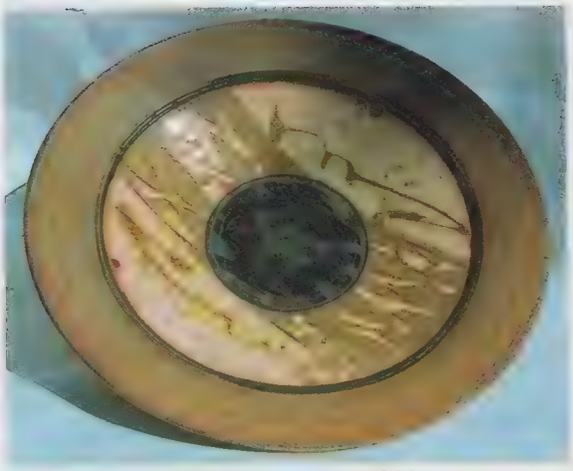
In the series exhibited at Seasons the decoration relied for its effect on the successive overlay of glazes. First the pots were bisque and glaze fired. This initial glaze might be clear, black or a white slip. The glazed surface was then decorated with pigments containing silver, copper and clay and (gas) fired at low red heat temperatures ranging from 670°C to 700°C, heavily reduced with wood. Some pieces received three to four of these firings to produce the range and depth of colour.

The multiple firings, and the laying down of colour on colour, produced an effect where some sections of a pot appear to recede. This creates an ambiguity — where we expect one plane, a surface, a meniscus of colour, we are given the illusion of three dimensions. We are confounded because the pot itself is already a three-dimensional object. We may read the decoration as the surface of the object or we may read it as a field for three-dimensional representation. As with the familiar gestalt example of the lines which may represent either a vase or two profiles, we can make one reading, then the other, but we cannot see both at the same time. The ambiguity of two possible readings leads to confusion. It is a confusion deliberately induced by the maker.

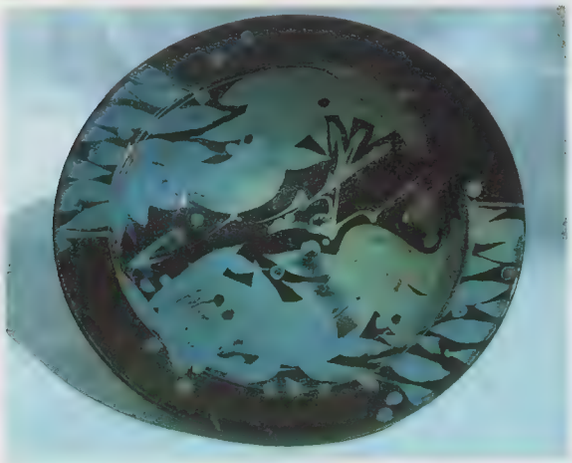
'I find that the area of great sensitivity is where the aspects of form and decoration work against each other, sometimes clashing severely. The ambiguity and confusion is fascinating and often quite exhausting, and probably my favourite area of making.'

L. W.

Earthenware waterpot, white tin glaze, copper and silver lustre decoration, ht 150mm



Earthenware bowl, silver lustre, diam 300mm



Platter, diam 400mm (4 firings)

Drug jar, silver and copper lustres, ht 350mm

Detail of platter's lustre glazes

Detail of cobalt and copper lustre glazes

Ashley Cartwright

The craftsman in residency schemes which have been developed in Australia in recent years have proved to be beneficial to the craftsmen participating as well as to the communities in which they have worked.

One such successful scheme was initiated last year by the 3D Design Department of the Tasmanian School of Art, University of Tasmania, with financial assistance from the Crafts Board of the Australia Council.

The objectives of the residency were to extend the awareness of students and the public to the design/making process in the field of furniture and to further establish design and woodcraft as marketable "products" associated with the state of Tasmania.

English furniture designer and maker, Ashley Cartwright, was chosen to take up the six months' residency from May to October of last year, attached to the 3D Design Department with access to facilities provided by the School of Art.

Ashley's qualifications for this position were exceptional. In 1973 he obtained a Master of Art degree in Furniture Design from the Royal College of Art. Finding that his college training had developed his design skills but that his experience in the actual making of designs was limited, Ashley worked with John Makepeace[1] until 1976, when he set up his own workshop.

During the residency, Ashley had close contact with a small group of students and his attitude to his materials, tools and the making process was significantly influential, as were his design ideas.

John Smith, lecturer in 3D Design at the School of Art commented that Ashley's commitment to perfection underlined the importance of craftsmanship in relation to design and strengthened the commitment of others to also strive for perfection.

Five pieces of work resulted from the residency — a corner desk, a corner table, a high table, a low table and a mirror. A variety of materials were employed by Ashley, including painted particle board and leather, and the qualities of local timbers such as blackwood, celery top pine, and myrtle were explored.

John Smith described the work: 'It displayed an aesthetic of angular geometry and a delicate relationship of fine detailing, occasionally accentuated by the use of colour. The design element revealed an elegance of form which was both refreshingly bold, especially in its detailing, and at the same time quietly reserved in a traditional English manner.'

John captioned the quality of Ashley's craftsmanship as 'awe inspiring'. However, as students were able to witness the developmental stages of design and construction this quality was not seen to be unattainable or negatively intimidating. This careful encouragement of standards of excellence is one of the many advantages of craftsman in residence schemes.

'Ashley's approach to furniture design contrasted well with the more robust qualities of work normally seen in Australia,' said John. 'Its influence will be felt for some time.'

L. W.

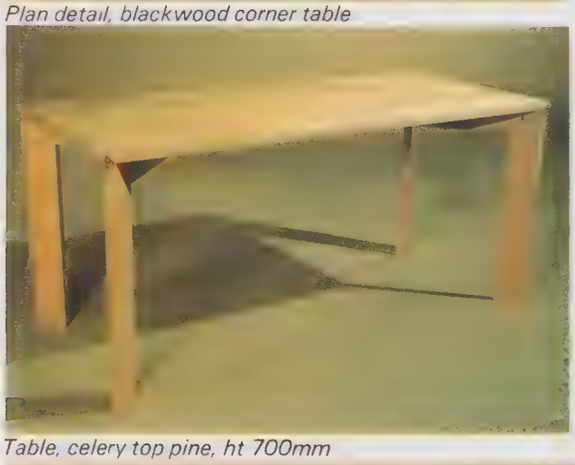
Detail, table in celery top pine

Corner table, blackwood, enamelled top, ht 1m

Note[1] An article on John Makepeace appears in issue 1979/1 of *Craft Australia.*

Plan detail, blackwood corner table

Corner writing desk, myrtle, ht 1.14m



Table, celery top pine, ht 700mm

Corner detail, low blackwood table

Low table in blackwood, 1m x 1m x 380mm

Photography by Denise Gardner

Serica Fabrics

In 1977 Ian Bailey and Annie Georgeson established a small business called Serica Fabrics. Their aim was to produce hand-printed furnishing fabrics using traditional silk screening techniques and featuring the very best in design. Ian was originally attracted to the business because of a slump in his professional area of architecture, while for Annie it was an excellent opportunity to exercise her training in graphic design and more particularly the knowledge gained in screen printing from Florence Broadhurst, who is perhaps best known for her wallpapers.

Good design and an implacably professional attitude to quality have remained the keynotes of the business. Handprinting equipment was developed to allow for the printing of large complex unbroken designs and excellent penetration of dyes, giving double-sided prints when required. The materials used are woven to order. The fine voile and medium weight cottons used for the printing of furnishing fabrics are machine woven in Japan because of the prohibitive cost of Australian cotton; silks are also imported, but the woollen materials used (varying from fine fashion worsted to heavy upholstery) are woven in Australia.

In recognition that colour is elemental to their design work, Annie and Ian have paid special attention to the Serica dyes. Added to the base colour dyes manufactured by Bayer Australia is a print paste specially developed by Jacob Vromen, a textile research chemist who has been consultant to Serica for three years. The paste was originally developed for the dyeing of wool, from research work Jacob had carried out on hair, which has some similar qualities to wool. It has since been used successfully on cotton and silk.

The dye paste allows for a deeper penetration of colour

Wool panel

Silk panel print suitable for hanging vertically or horizontally

Commissioned designs for acoustic screen panels, Australian Guarantee Corporation

into the fabric so that it stands up well to continued washing and also allows for eighty-five percent fixation. The use of this paste and a refinement of the printing process has meant that fabrics need be steamed for only three minutes, rather than one hour as is usually necessary, reducing the likelihood of a breakdown of fabric fibres.

These technological developments and attention to design won for Serica an Australian Design Award in 1981, specifically for the light fastness, wash fastness and rubbing quality of their fabrics.

Like many small craft businesses, Serica have "production lines": they have standard designs available which incorporate Australian flora and fauna; they produce silk scarves and sarongs; and also print a windsock in the shape of a platypus and a kite in the form of a rainbow lorikeet.

Their one-off designs are usually commissioned by architects or private clients for wall hangings (they are currently completing a commission for the Commonwealth Bank) and will be designed within the given specifications. Annie and Ian are now complementing their commissioned work with a wide range of silks, printed with their own original designs, which are then used to make unique fashion garments or decorative banners and hangings. These fabric designs are created spontaneously by Annie and Ian, prompted perhaps by a skyscape, or an experiment in colour combination.

Some of these designs on silk were recently exhibited in Sydney at Gallerie Fantastique and will be featured in the 'Second Skin' exhibition at the Beaver Galleries, Canberra, in May of this year.

L. W.

Standard designs for wool, cotton, silk

Wall panel in wool

Craft and Technology

In 1980 the Crafts Council of Australia organised a national symposium under the banner 'Craft — The Human Response'. Craftsmen were asked to consider the future of the crafts in the light of rapid technological development and the likelihood of what keynote speaker Don Dunstan saw as the development of two nations in Australia — an affluent majority and an impoverished and growing minority of unemployed.

Speakers at the symposium explored the opportunities the crafts offered for alternative employment as human labour was replaced by technology, and for valuable leisure activity as working hours were shortened. The viability of the crafts to provide a livelihood in the projected changed economic climate was also discussed.

One aspect of the craft response to technological change not explored by the symposium was the representation of crafts as a repository of cultural — and technological — heritage.

A man very much concerned with the maintenance and sharing of craft traditions is Bill Mollison, author of *Permaculture I* and *Premaculture II* and Director of the Permaculture Institute in Tasmania. In conjunction with Dr. Ramesh Manandhar of the School of Advanced Studies, Department of Architecture at the University of Melbourne, Bill Mollison has produced a proposal for implementation of what has been termed Lateral Appropriate Technology Transfer (LATT). Appropriate technology is described as 'technology which can be appropriated, that is, which can be transferred and acted on without great difficulty'. It is a technology belonging to craftsmen. Reprinted below are extracts from the LATT Proposal for Implementation.

There is a "third world", an "undeveloped", or simply a poor world within all countries, but most particularly in those countries which we describe as "developing". Within this world the problem of necessities is solved at village level; the ways to grow, process and utilise food, forest and earth products are known, and sophisticated skills have been brought to bear on village problems.

Ironically, a very large proportion of the ordinary people of the developed (or overdeveloped) world are at present adopting lives of voluntary simplicity, returning to find their roots in rural and village skills, and to increase their degree of self-reliance, even in the city. While the aspirations of the poor villager rise toward cement houses, plastic shoes and television sets, and the products of the village craftsmen are being superseded by mass-produced imports, the people of the failed technological cultures of the United Kingdom, the USA, Europe and Australia are aspiring to home-made clothes, small gardens, and simple houses easily repaired by themselves.

A good example of the kind of technology which can be transferred is mud-brick, mud-oven, pise and mud-dome technology. Earth is everywhere, and this technology can be used by young people in Australia and the USA, by Nepalese and Indian villagers, by Central American groups, and by Egyptian architects and villagers. Nepal, which lacks durable cheap roofing, could benefit from the Egyptian dome-roof techniques. Britain has hardly begun to investigate mud-brick as a material, and builds energy-expensive baked brick housing where young people could largely build their own homes from low-cost and low-energy materials. Another example is wood fuels — countries like Australia and the USA turning to wood fuels at home level lack an efficient home made stove such as the 'Lorena' type available from Oregon in the USA.

Some other areas where technology transfer could be applied are in metal, in the casting of brasswork, the making of copper utensils, the blacksmithing of tools and recycling of tinplate; in stone, which can be worked into utensils, building blocks, querns, pounders, mortars and pestles; in leather, where tanning and finishing techniques are necessary; in rush and fibre, for rope-making, net-making, basketry, and the production of mats and screens; in wood, with simple turning techniques and tool and handle making; in rubber, for the reworking of tyres and tubes, for footwear, buckets and harnesses; in food, for growing and processing techniques; and of course in earth which provides not only shelter but ovens, renders, pottery and silos for grain.

The transfer of technology may be between village and village within one continent. Communication may be poor at village level. In one area a farmer may drive his oxen and sled over an earth threshing floor producing grey and gritty grain of low quality. Across a religious, tribal or national boundary, other farmers may be threshing the same crop with a small foot-driven machine that produces good whole grains.

It is time to transfer really appropriate technology, and not re-invent the wheel or try to impose western technology on poor nations who will not be able to afford it for long.

What we propose is to arrange such a transfer.

From whom can we learn appropriate technology today, if not from craftsmen of long tradition? In each country where we can form LATT groups, local craftsmen or processes appropriate to homely problems must be located, or groups wanting to learn from such craftsmen must be located, or both.

To implement the transfer of technology we propose workshops. Both of us have had experience of ground-level workshops in which a group of people from a state or region come to learn, over days or weeks, a new system of design or technology, and then return home to teach. We consider this to be a simple and effective way to spread good technology.

First, an artisan or artisans need to be selected from their guild or group. Preferably, they will have some of the language of the country they will visit, or can take a course, but this is not seen as essential. It is envisaged that the host country will arrange visas, accommodation, food and, if necessary, some translation or at least a host person to accompany the artisan, his wife if present, and family. People from associated (local) guilds, craftsmen and teachers will then assemble, materials will be organised, and over a period of a few months the visiting craftsman will teach, at a fair salary and with all travel paid.

We intend to arrange such transfers between Nepal and Australia, and between Nepal and the USA or Britain, where we know we can find hosts in the already established Permaculture network. However, development of the proposal would require funding, through loans or overseas aid. Visits between developed and undeveloped countries would largely be self-funded by payment of workshop fees and because most people in developed countries have the means to travel to teach, or organisations which fund such teaching; but visits between undeveloped countries would require aid. By using already existing contacts we can set up LATT groups in many countries. We envisage, however, the need for a computer to keep records of LATT co-ordinators, national and regional, craftsmen and crafts of a region and the needs of a region, and to facilitate the transfer between them. A co-ordinator and computer operator would be needed for this service and therefore financial support.

In the past, and despite trenchant criticism and obvious disasters, money and men have flowed from the developed to the underdeveloped world. Hence the green revolution disaster, unwanted imports of trashy commodities, and even socially ruinous "aid" such as that which produced the overstocking of cattle and subsequent famine and drought in the Sahel. In short, *no* appropriate methods were transferred. We believe it is possible to some extent to reform such an approach, to accept that many solutions already exist, and to arrange for the lateral transfer of village-level technology and biotechnology which is already known to be appropriate at village level.

B. C. Mollison
Ramesh Manandhar

A contact address for enquires is the Permaculture Institute, P. O. Box 96, Stanley, Tasmania 7331.

College Work

The employment prospects of their students has been of particular concern to craft educators and interested craftsmen since the late 1970's. In issue 1981/2 of Craft Australia *we printed an article by the late Doug Alexander giving voice to the problems as he saw them. To complement the College Work section in this issue we invited ceramicist John Teschendorff, lecturer at Melbourne State College, to make further comment on some of the issues involved in tertiary craft education. John chose to ask a question: craft education, to what end?*

One thing emerging from the Second National Ceramic Conference was general disagreement about ceramics education in Australia. Educators criticised studio potters, studio potters castigated educators, while students and apprentices criticised everyone! Much of this dialogue was good humoured, but it underlines the real problems Australian educational administrators are faced with when developing art programmes in the 1980's.

Whilst it may be anticipated that the majority of graduates from a medical course will practise medicine or those from a TAFE plumbing programme plumbing, only a fool (or an optimist) would suggest that every graduate of an art school will practise as an artist. Yet art schools should exist for aspiring artists and for no other purpose.

Is such a stance defensible within a Federal employment programme that increasingly insists upon a vocational basis for sub-tertiary and tertiary education? Consider, that in 1981 some seventy students emerged from eight or nine Victorian CAE's with degrees or diplomas in ceramics. If even half of these young players had made it to the studio door, let alone fired a real kiln, Victoria would have been knee deep in wood-fired stoneware before Christmas. A few will make it on their own, others will seek apprenticeships in established studios, even more will consider the boring road through Diploma of Education to teaching.

But how many will reflect upon their recently completed ceramics education as an enlightened preparation for life n our real world?

This is not a plea for drastic cuts in ceramic arts education, rather, an urgent re-evaluation of content more in line with a contemporary society. Art, and ceramic art particularly is not what it was even ten years ago, yet the philosophy that underpins most CAE courses evolved in the early 70's when one might have anticipated an affluent supportive urban society willing to patronise a growing art/cultural sector. Reality is rather more chilling.

Henry Moore has long argued for *increased* numbers in U. K. art schools on the basis that the more aspirants allowed access to the system, the more artists will emerge. I would suggest that the only way Australia can support such an idealistic approach is to ensure that those who do not emerge as artists, have the necessary survival skills. Skills that may have little to do with ceramics and even less to do with art.

National Survey exhibitions such as the commendable Walker Ceramic Award provide ample evidence that excellence, innovation and excitement are alive and well in many art schools — almost non existent in others. Regrettably excitement, innovation and excellence are not enough.

Survival in our society demands money and the essential awareness that it costs money to make money. Unless the implications of this reality go hand in hand with the glittering prizes, society may decide that final year exhibitions, however professional, are no measure of real success in art teaching.

John Teschendorff

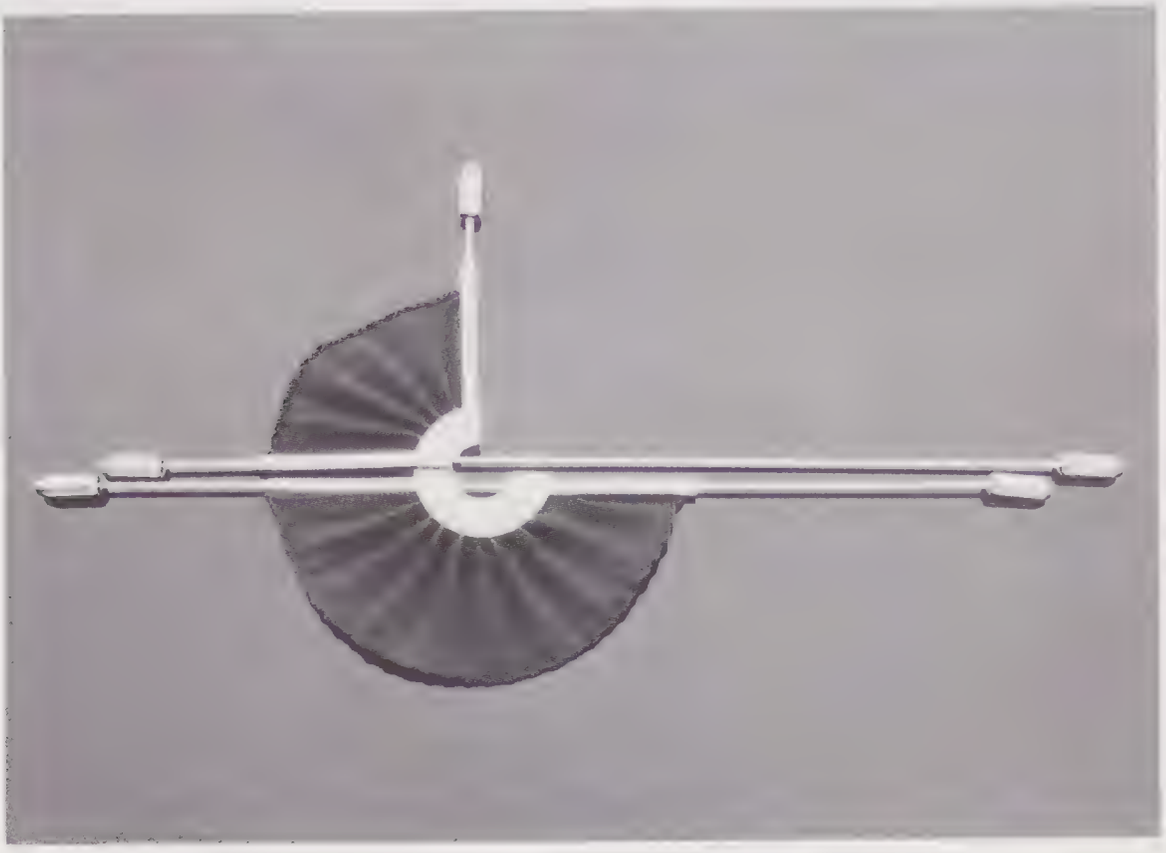
Jo Stafford, Melbourne State College; 'Pole Piece', blackware, ht 22cm

Crafts as a livelihood have engaged the attention of the Crafts Council of Australia for some time. In 1979 a study in the areas of wood, metal, stained glass, ceramics, fibre and leather was undertaken to ascertain the economic feasibility of craft making as a livelihood and the needs of craftsmen to achieve economic independence. A booklet was produced entitled *Making It: A business guide for craftsmen* and later, in conjunction with the Department of Industry and Commerce, another booklet was issued called *Selling: A guide on marketing for craftsmen.* These publications, and the full report of the feasibility study are available upon enquiry from the Crafts Resource Productions unit of the Crafts Council of Australia.

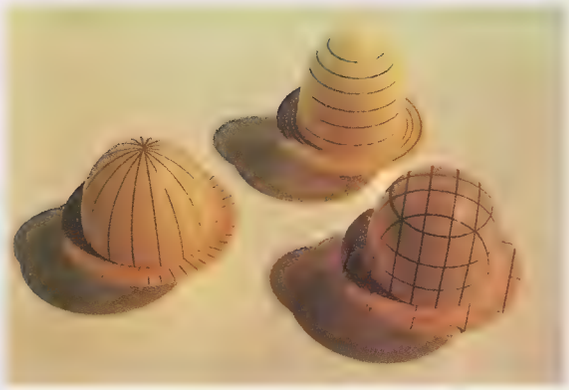
Following on from the study a relationship was established with the Small Business bureaux which have undertaken to advise craftsmen in this area and a second study entitled 'Crafts as a Career' is under way. The aim of this project is to prepare a directory on the requirements in training and training opportunities available for careers in the crafts.

Jools Bloom, Caulfield Institute of Technology; 'Smoke Rings', polished white concrete, ht 50cm

Mark Theman, Melbourne State College; 'Projectiles', stoneware, ht 45cm



Diana Andersen, WAIT; 'Two Pins', stg silver, nickel silver, pleated crepe de chine, 150 x 65mm



Lyn Savery, Melbourne State College; lidded containers in huon pine and rosewood, 90 x 70mm

Christine Smith, Tasmanian School of Art; child's desk with height adjustable legs in celery top pine, 950 x 650 x ht 350-730mm

Merilyn Orpin, Tasmanian School of Art; hanging chair in brown leather and black suede, 700 x 1400 x 600mm

Craig Dorrington, Tasmanian School of Art; horizontal scrub chair, 450 x 450 x ht 850mm

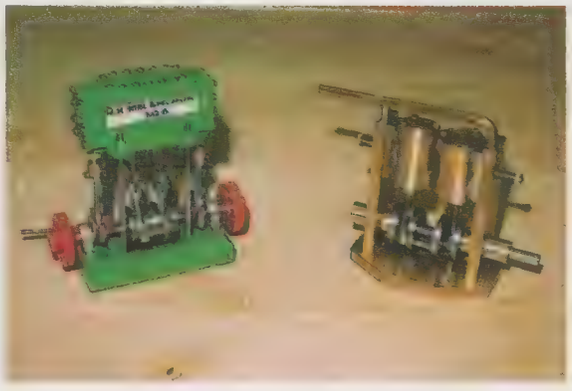
Robyn Myers, Melbourne State College; mirror in jarrah and kangaroo hide, 660 x 370mm

Graham Hickman, Melbourne State College; bookcase bureau in Honduras mahogany and red cedar, 2300 x 960 x 560mm

Anne Hand, Caulfield Institute of Technology; purple and red bowls with wraps sandblasted and ground, diam 15, 17, 19cm

Leanne Brett, Melbourne State College; sculptural forms in brass with part plated repoussé panels, 7 x 3 x 10cm

'Steam Engines', art metalcraft by unnamed student, Newcastle CAE



Kay Daniel, Adelaide College of the Arts and Education; 'Box with Brooches', blackwood with stg silver, bone, tapestry and acrylic, brooches each 3 x 4cm

Pat Web, Alexander Mackie CAE; 'Glasses for Viewing Eclipses', acrylic and brass

Geoff Wilson, Canberra School of Art; arm ring in silicon bronze and brass, 70 x 80mm

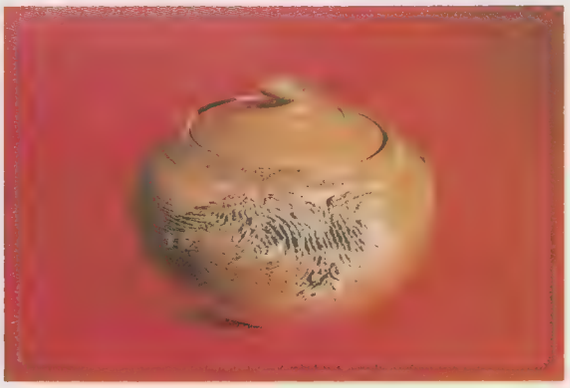
Roslyn Ann Rees, Caulfield Institute of Technology; 'Canefield', collage of antique and handblown glass, 57 x 62cm

Peter Bublyk, Tasmanian CAE Launceston; coffee pot in stg silver with jarrah handle, 22 x 12 x 12cm

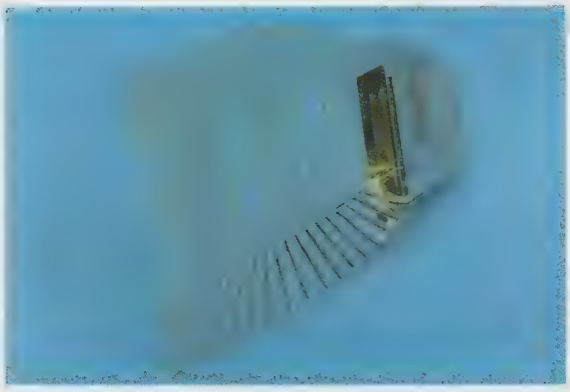
Nicholas Amiet, Burwood State College; spherical container or trophy in stg silver and bone, lined with leather

Chandos Sudborough, Preston Institute of Technology; 'Coffee Mugs with Two and Three Dimensional Images', underglaze colours and clear glaze over terra cotta clay, ht 9cm

Marie Thorn, Canberra School of Art; handbuilt ceramic form with slip glaze, ht 33cm



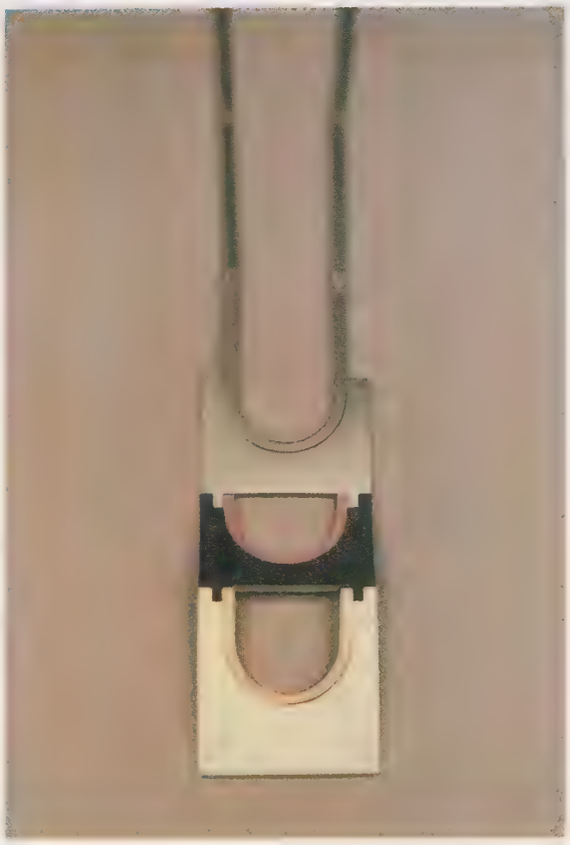
Vivie Fazzolori, Bendigo CAE; casserole, combed decoration and salt glazed, ht 16cm



Michael Bowden, Canberra School of Art; brooch, nickel silver, brass, 35 x 45mm

W. Pound, Riverina CAE; 'Mask Forms', stoneware, ht 22, 16cm

Robert Paynter, Canberra School of Art; set of 6 goblets in nickel silver and brass, each 200 x 80mm

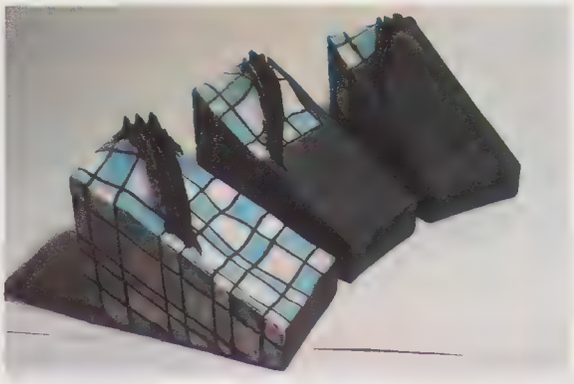


M. Horne, Riverina CAE; pendant (articulated) in stg silver, Japanese alloys, copper, 7.5 x 3cm

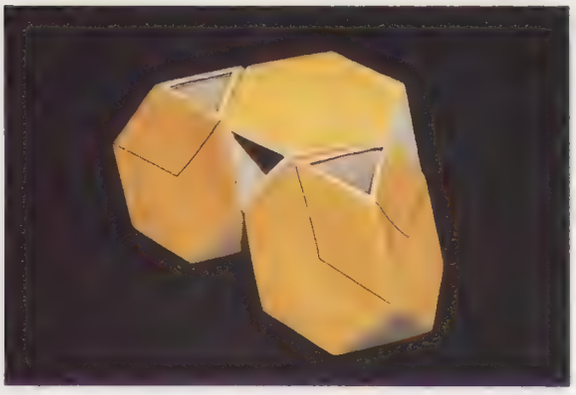
Coralie Lanyon, Darwin Community College; salt glazed containers, to 26cm

Stephen Beattie, WAIT; thrown sculpture positioned with wood and iron, earthenware dry glaze, ht 60cm

Sue van Kempen, Sydney College of the Arts; three piece ceramic sculpture



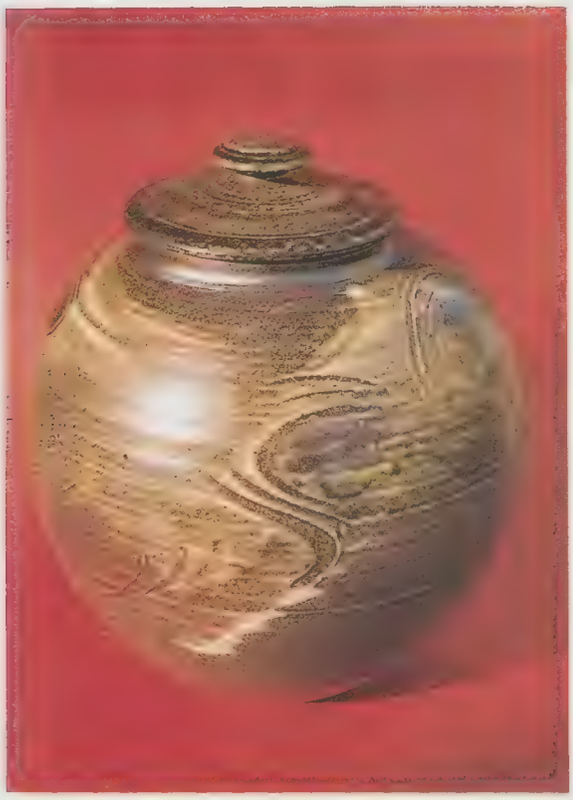
Sue Laurent, Sydney College of the Arts; set of 3 ceramic forms



P. Muir, Riverina CAE; 'Club Forms', stoneware, ht 36, 32, 28cm

Jeanne Elliott, Adelaide College of the Arts and Education; platter with glaze stencilled design, heavily reduced stoneware firing, diam 35cm

Simone Fraser, Canberra School of Art; dry glaze pot and huon pine, ht 42cm



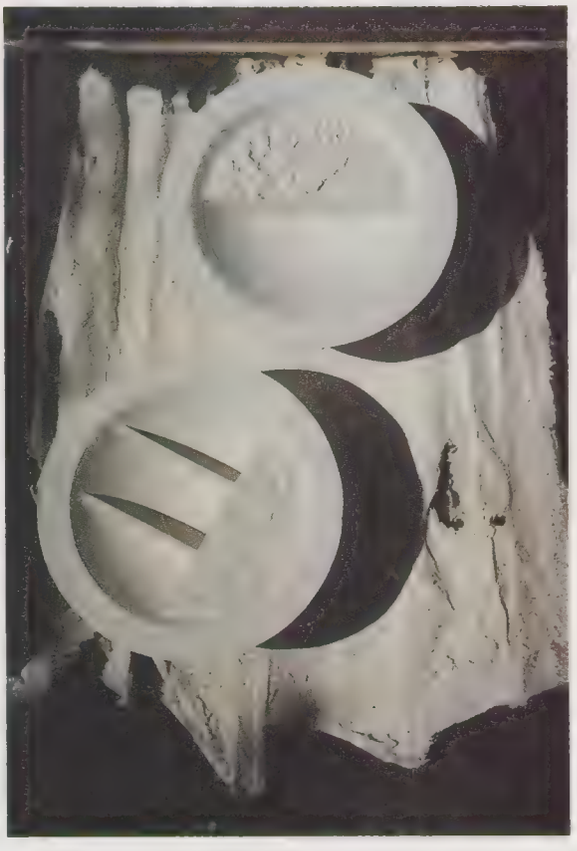
Trevor Clark, Bendigo CAE; storage jar, salt glazed, slip and combed decoration, ht 29cm

Caroline Kroon, Darwin Community College; low fired ceramic forms with underglazes, ht to 85cm

Sow-Leen Cheah, Caulfield Institute of Technology; red and black slip case bowls, diam 27cm

George Cantini, Adelaide College of the Arts and Education; lidded containers, stoneware reduction firing, dry glaze with iron, cobalt brushwork, ht 25, 30cm

Pam Sumpter, Preston Institute of Technology; thrown lidded pot, stoneware with shino glaze, ht 25cm



Jane Crawford, Preston Institute of Technology; coiled form in white earthenware clay with underglaze colours, clear glaze, ht 25cm

Robert D'Arcy, WAIT; slip cast hollow porcelain bowls, hand built interior design, diam 17cm

Rosanne Dowland, WAIT; silk fabric, pleated and tucked sleeves

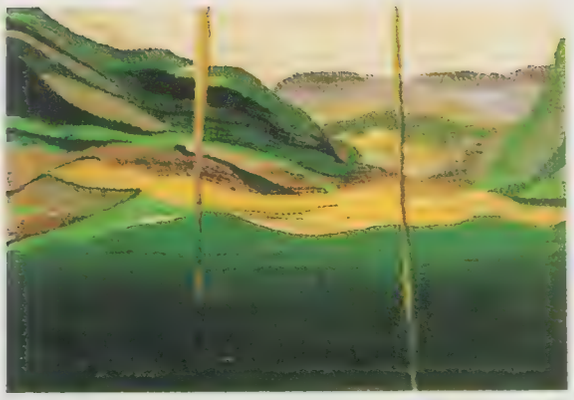
Carolyn Hood, East Sydney Technical College; multicoloured appliqué and stitching on tan velvet jacket

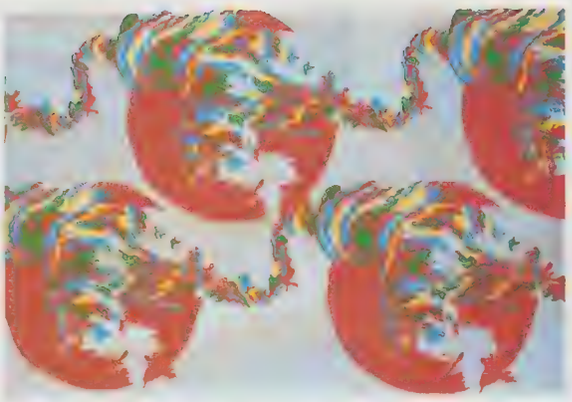
Rosmary Brigden, Mitchell CAE; ruana, double woven on 4 shaft loom

Pam Gaunt, WAIT; machine knitted wrap and body stocking, dyed sections

Eileen Cogan, Warrnambool IAE; selection of cushion covers, variation on twill weave, natural and commercial dyes

Yvonne Lacherdis, East Sydney Technical College; appliqué, quilting, gold trim and stitching on pink silk jacket



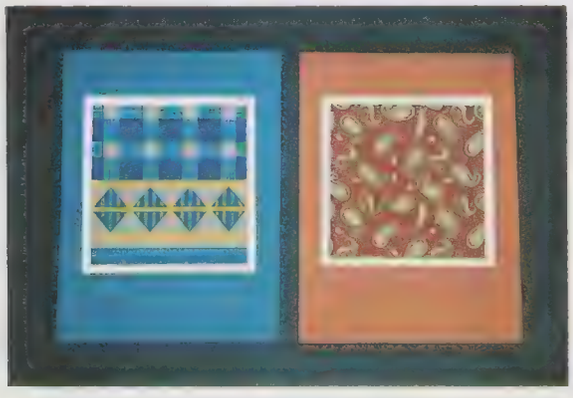


Sue Gummow, Adelaide College of the Arts and Education; tryptich tapestry

Patricia Hyndes, Riverina CAE; 'Tiger Tiger', printed cotton

Norelle Irvin, Melbourne State College; 'Felted Forms with Feathers', felted spheres, acid dyed fleece with wool tops, 10 x 10 x 10cm

Liz Jones, Riverina CAE; cottoline upholstery fabric in satin weave



Renko Ishizaki, Sydney School of Textiles; printed fabric design for winter season

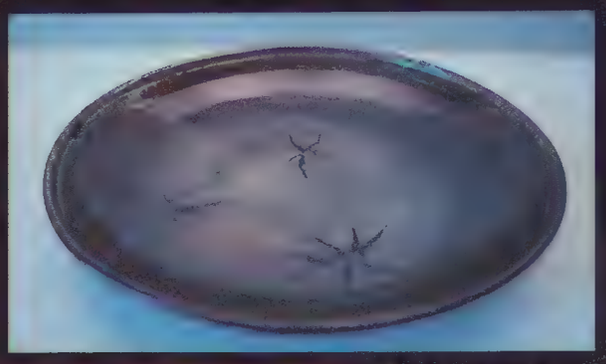
Adrienne Cobby, Sydney Teachers College; woven hanging in natural dyed yarns

Maria Lombardi, Alexander Mackie CAE, 'Jungle Friends', embroidered and padded, 40 x 50cm

Angela Crump, Burwood State College; padded machine stitched fabric, 30 x 45cm

WALKER CERAMICS

Suppliers of the finest ceramic materials for the potter, artist and sculptor



Four ceramic pieces by courtesy of Harold Hughan

REGISTERED OFFICE

Boronia Road, Wantirna, Australia

Postal Address: P. O. Box 208, Bayswater, Victoria, 3152
Telegrams and Telex: Walcer AA36414. Telephone: (03) 729 4755

HAWTHORNE
826, Glen Ferrie Road,
Victoria, 3122
Tel: (03) 818 0333

WANTIRNA
The Mall, Mountain Hwy.,
Victoria, 3152
Tel: (03) 729 4476

FORRESTVILLE
51, Arthur Street,
New South Wales, 2087
Tel: (02) 451 5562

Critical Eye

Craft as a Livelihood Equals $37.10 per week

The inspiration for this article was the article written by Doug Alexander, published posthumously in the Spring 1981/3 issue of *Craft Australia*. It triggered a reaction within me to tell things as they *really* are on the "living by one's craft" front and to let fellow craftspeople know of the experiences and pitfalls of a craft livelihood. As the title of this article indicates, it's not a grand living, but in terms of satisfaction and freedom I can't imagine earning a living doing anything else. However, I may have had much greater aspirations — I may have had a number of hungry mouths to feed or a large mortgage.

In setting up my studio/workshop I had assistance from the Crafts Board of the Australia Council and could therefore be considered luckier than most. Lucky too in the craft education area. Being well endowed with skills to supplement handweaving and soft leather work, I was able to resort to another technique to provide a "bread and butter" line — the 'Australian Flora Range' of screen printed items. This was a clear case of sink or swim, and I really wanted to swim.

From the very beginning of the studio/workshop venture I sought financial advice from a professional, hence the title of this article is based on real figures.

The craftsperson has to be sure that there is a market for the goods he plans to produce and a good deal of homework is needed at the outset in order to avoid disappointment and financial ruin some months later.

Some craftspeople feel unable to market their work and become quite despondent when walking the streets, hauling heavy suitcases from car to store, only to be repeatedly knocked back. Craftspeople need to have unfailing belief in their product, a soundly based sense of true value and price, and an ability to talk about "mark up". The realities of the business world (overheads, profit margins, regularity of supply and so on) must also be taken into account. No matter how good your work, if you're unable to produce goods for a price that enables a fair profit margin to be added by the retailer, you've priced yourself out of the market.

Presentation of your product and yourself is another potential pitfall. If you were to walk into an exclusive shop (and we are all looking for this type of outlet) with a sweaty sample under your arm, to tentatively produce on request, the chances of selling anything would be somewhat remote. You have to *look* like you can and will supply, otherwise the exercise has been pointless. Once you know your customer it's a different story.

Having got thus far it could be assumed that you are serious about your business venture. It is at this point I would like to mention retailers. They know what sells; they know their customers, their taste and needs. If you are looking to improve or add lines to an existing range, the information gleaned from retailers is invaluable. After discussion, a prototype or "mock up" can be made and a costing done to see what it costs to produce. To this figure *your* profit margin is added, giving the wholesale price — what it will cost the retailer. When delivering orders or finding new markets the prototype can be used as a sample and orders taken from it. It's as simple as that.

The title of this article was chosen to be a dramatic eyecatcher — to bring it home to craftspeople that any business takes time to work up, particularly when the craftsperson has to wear four hats: designing, costing, production and marketing.

As Doug Alexander mentioned, "the school of hard knocks" has no entry fee but its lessons are usually expensive. I only wish I had had the pleasure of knowing such a straight-talking craftsman. The shock waves caused by his article can still be felt reverberating through the greater craft community. A great loss.

Morley Grainger

Morley Grainger works from Goulburn, New South Wales, and markets his handcrafted work under the name 'Morleymade'.

In Search of a Gallery

Finding a gallery in which to exhibit your work can be a difficult and demoralising process. Many artists probably think an appointment with the dentist is preferable to an appointment with a gallery director. The dentist can give an injection to minimise the pain, but when the gallery director says 'No' to an exhibition, the pain for many artists lasts for a long time. No one likes being rejected.

Yet most artists/craftspeople cause themselves unnecessary embarrassment and waste a lot of valuable time seeking a gallery in which to exhibit. A little logical thought, a touch of humility and some observation of the local scene could save much time and worry.

Let us say a young person is seeking a gallery in which to display his work. A retrospective of his life's work, to coincide with the opening of the Australian National Gallery in Canberra, is probably not appropriate. Nor may he wish to display his wares at a Trash and Treasure Sunday Market. Somewhere in between is the right venue. The problem is to find the suitable gallery or shop, so the first task is to go and look at what is available.

It is important that the artist/craftsperson becomes familiar with the galleries, their exhibition policies, the type of work they display, the price range, the artists they represent, even possibly to whom the gallery sells. (Collectors, state and regional galleries, tourists, friends and relatives of the exhibitors?) It is also essential that some assessment of the exhibition space is made. No matter how skilfully done, 'The Lords Prayer' engraved on the head of a pin would be wrong in scale if exhibited in the Great Hall of the National Gallery of Victoria. The artist must attempt to visualise his/her complete exhibition in the gallery space and know that it will appear visually appropriate.

Before approaching the director of a gallery it is probably wise to be on the mailing list and attend a number of openings. Does the clientele seem appropriate for your work — are they madly sophisticated, do all the men wear dark suits and diagonally-striped ties, are all of the ladies members of the National Gallery Society, is the gallery full of young students, what is the proportion of heavy drinkers — and is anyone looking at the art? If you feel at ease mixing with the people, then that is one factor in favour of that particular gallery.

By the time you phone the director to make an appointment to show your work, you should know that your work is appropriate to the gallery and that you stand a reasonable chance. Please, do not walk into a gallery that you have never visited and expect the gallery director to be excited by your undoubted talent. He has every right to be insulted that you have never visited his gallery previously. Not a good start.

Have some sympathy for the poor gallery director. No doubt he (or she) receives a great number of requests for exhibitions, most of which must be rejected for the simple reason that there are only a limited number of weeks in each year. The gallery director doesn't find it easy to say 'No', but if you have his co-operation he will at least try to advise you which galleries would be interested in your work.

Colour transparencies reduce everything to the same size, can make poor work appear intriguing and, unless you have a projector present, mean impossible viewing problems. Take some slides to the interview to show the range of your work, but nothing beats the real thing, so also take some small, portable works if possible. If your work appears to be capturing attention invite the director to visit your studio, but don't presume he is going to rush out to see your work. A visit to a studio is an afternoon or an evening's time gone. Most directors are busy and naturally only go to visit the artist if they are really intrigued.

While you are talking, try and assess the director as well — does he appear knowledgeable and enthusiastic about your particular art or craft, do you relate to him as a person or is he just a good used car salesman? Ideally your exhibition is not just a business deal, but the start of a friendship, the beginning of a series of

THE JAM FACTORY WORKSHOPS INCORPORATED

WORKSHOPS FOR LEASE

The Jam Factory Craft Centre has increased the number of workshops available for lease to approved craftspeople. These workshops provide an opportunity to operate independently among other creative and progressive craftspeople within close proximity to the city.

For further details apply to:

Don Dew – Secretary/Manager

JAM FACTORY WORK SHOPS INCORPORATED
169 PAYNEHAM RD ST PETERS
POSTAL BOX 145 P O STEPNEY,
SOUTH AUSTRALIA 5069 PHONE (08) 42 5661

We offer you Mike's

NEW SUPER WONDER WOOL

SUPPLIER OF TOP GRADE

- Greasy Fleece Wools — 9 colours
- Carded Greasy Wools — 9 colours
- Scoured Carded Wools — 8 colours
- Dyed Scoured Wools — 11 colours
- Natural Coloured Yarns — 6 colours
- Dyed Yarns and Coloured Yarns — 11 colours
- Mohair 80 20 & 50 50 Blend — 2 colours

All wools are specially selected for your handcraft projects. The special qualities of these wools are:

- All wools are a blend of Romney crossbred wool and Perendale fine wools. Romney for lustre (sheen), Perendale for softness plus springiness. These are 4-6 inches in staple length.
- All wools are natural coloured fleeces, there are no dyes used, except for dyed scoured wools.
- All wools, through being selected by myself and having the above qualities, spin up with ease and result in a lovely textured yarn ideal for hand crafted products.
- All wools are guaranteed for quality.

Mike's Super Handcraft Wools are available through the following outlets in Australia or can be obtained through mail order. Send $2.00 for a sample card and information to Mike Hastie's Handcraft Wools

The Australian distributors are:

W. A.
Helen Ryan,
119 Waratah Ave,
Dalkeith Perth 6009
Phone 386 1946

S. A.
Wondoflex Yarn Craft Centre,
223 Unley Rd Malvern
Adelaide 5061
Phone 272 3624

VICTORIA
Karen Morrison,
Heidelberg Handcrafts
92 Mount St, Heidelberg 3084
Phone 459 7069

VICTORIA
Wondoflex Yarn Craft Centre,
David & Faye Griffiths,
1353 Malvern Rd,
Malvern 3144
Phone 206 231

A. C. T.
Jean Lombar,
The Black Sheep Gallery,
Box 147, Kingston,
Canberra 2604
Phone 95 2485

N. S. W.
Gina Howard Smith,
Spindle and Loom,
83 Longueville Rd,
Lane Cove,
Sydney 2066
Phone 428 4995

QUEENSLAND
Ted Stead & Sue Hay,
Steadyrep Arts & Craft Centre, 715 Ann St,
Fortitude Valley,
Brisbane 4006
Phone 52 5366

QUEENSLAND
Ward and Aileene Burrows,
MS 852 Hume St,
Toowoomba, 4350

Ascraft FABRICS

Annual

Craft Writing Award

This annual Award consists of a $1,000 cash prize jointly by Ascraft Fabrics and a trophy presented by Craft Australia magazine.

The first Award was presented in October 1981 to Geoffrey Edwards, Assistant Curator of Decorative Art at the National Gallery of Victoria, for his essay on Australian ceramics which appeared in Craft Australia: Pottery in Australia and The Australian Antique Collector.

Entries are judged on the basis of their contribution to the awareness of craft, the quality of craft, its consistency, authority, and originality.

Further information may be obtained from the Crafts Council of Australia, 161 George Street, Sydney, NSW 2000 (telephone 241 1701) or from your local state Crafts Council.

BLACKFRIARS GALLERY
172 St. Johns Road, Glebe 2037 660 1928
Local Artists exhibiting this year including Alan Peascod, Victor Greenaway, Lorraine Hepburn and Richard Brecknock also representing craftsmen from U.K. and Japan including Alan Caiger-Smith, and Geoffrey Swindell.

BLACKFRIARS POTTERY
15-17 Abercrombie Street, Chippendale 2008
Derek Smith's range of domestic stoneware is available for sale from the pottery. Trade enquiries are welcome and commissions accepted for special or commemorative pieces and corporate gifts.

BLACKFRIARS GLASS
c/- 172 St. Johns Road, Glebe 2037 660 1928
The Glebe Glass Studio is an open studio available for rental by glassblowers. Weekend classes are available to learn this craft. A range of attractive glassware is made at the studio and marketed under Blackfriars Glass.

blackfriars

exhibitions which may link you and your work to a gallery for many years. You will be working together closely, planning your exhibition, designing invitations, poster and catalogue, thinking of publicity and sales. A successful exhibition needs work of quality, but good work doesn't automatically guarantee a successful exhibition.

Finding a gallery requires a series of judgements by the artist — just as the gallery director is making his decisions concerning the artist/craftsperson and the work; it is a delicate process in which both sides need sympathy and tact.

Ken Scarlett

Ken Scarlett is Director of the Gryphon Gallery, Melbourne.

La Cité Internationale des Arts

Since its official opening in 1965 the International City for the Arts in Paris has welcomed thousands of artists within its walls.

The idea for its foundation was the brain child of Mr. Felix Brunau, General Inspector of Civilian Buildings and National Palaces, Mr. Paul Leon, Honorary General Director of the Beaux Arts, and Mr. Ero de Snellman, a Finnish painter.

The Cité was established to foster the traditional cosmopolitan role of Paris as a pole of attraction to artists in recognition that if the artistic life of the French capital is so vital and rich it is due in part to the presence of so many talented outsiders.

To facilitate this, a city within the city was constructed consisting of a new modern building and several others which were restored, situated right in the centre of Paris on the banks of the Seine opposite the Ile de la Cité. More development is planned which will boost the total number of studios to 350.

At present, between the Cité itself and its annexes, 231 studios are available. These are self contained living and working spaces built to fit any art forms. Heating, electricity, water (hot and cold), the tuning of pianos — even laundry — are taken care of, all for F690 per month (for couples add F140).

Although the State and the Council of the City of Paris helped in the realisation of this project, La Cité Internationale des Arts *is* a private Foundation to which states, provinces, towns, associations and private patrons make donations which ensure them the use of some of the studios on a permanent basis for the artists of their choice, although they must be agreed upon by the Admission Commission of the Foundation, which administrates the Cité. (Under the scheme Australia has two studios.) It is to be stressed that the majority of the studios are available to private candidates who can directly apply to the Foundation. The Cité is open to all — sculptors, engravers, craftsmen, painters, architects, writers, film makers, dancers, choreographers — without differentiation between masters or those less established artists wishing to further their studies.

The Cité is truly international, and at least 40 countries and about 55 nationalities are represented. The duration of an artist's residence varies from two months to two years, but usually averages one year.

The Foundation also organises "happenings" — concerts, exhibitions on request or by calendar — which attract the attendance of private galleries and so on.

Its situation is right in the middle of the cultural part of Paris; La Bibliothèque de l'Arsenal, the National Archives, l'Hotel Sole (now the Picasso Museum), the Pompidou Centre are all within short walking distance; and the Metro (Port Marie) is on its door step.

It is truly an exceptional undertaking. Can you imagine our good city of Sydney taking away from its "developers" some prime piece of real estate, let's say along the Sydney Cove, for a similar purpose?

As yet, apart from the artist in residence schemes that some universities have developed, it remains largely impossible for artists outside Australia to work or develop here any project that could benefit all of us, in any number, even as an interaction between our major cities which are so separated by distance that it is difficult for each to find out about the other.

The Fondation de la Cité Internationale des Arts is indeed remarkable — it is non-elitist, non-profit making, without imposition of forms or doctrines — just a free place for inspiration (even speaking French is not compulsory, although it makes things easier).

Those wishing to apply should send a detailed application (with biographical details, slides, documentation, particular interest or work intended to develop while in residence) to Mme. Brunau, Secretaire Generale, Cité des Arts, 18 Rue de l'Hotel de Ville, 75180 Paris Cedex 04, France.

Frederic Chepeaux

Frederic Chepeaux is a craftsman working in mixed media. He has recently returned to Australia after visiting France.

Colour video of rocks crashing into steel plates (Kenji Togami)

Ideas from Japan

'Ideas from Japan', Gryphon Gallery, 3-21 August, 1981.

One hesitates in generalising about a whole country in which vast numbers of artists are producing sculpture, when the show under review at the Melbourne State College's Gryphon Gallery and the Victorian College of the Arts' gallery represents a mere twenty-seven. However, it is too tempting for me to resist so tidy a context as a national one, seeing that I, possibly, have seen a little more than the average reader may have done, having visited Japan in 1970 and 1976.

I believe that 'Ideas from Japan' is a well chosen and important selection of contemporary sculpture from that country. To focus the picture into an Australian framework, the first reference is EXPO '70, at which many Australians were for the first time to see large quantities of Japanese contemporary sculpture (either by visiting Osaka or by looking at it on television). The Japanese image of shiny, geometric, technological-looking sculptures was reinforced at the National Gallery of Victoria in 1975 when the 10th Japan Art Festival selection showed Melbournians a mixture of two and three dimensional works by artists born, mostly, in the 1930's and early 1940's.

The use of wood in some of the 1975 sculptures was noticed by those who looked for more traditional Japanese aesthetics, but the cool neatness of treatment and concept in them put the whole Festival selection into a rather sterile category quite out of favour with Australian taste, judging by the contrast seen at the 1973 SCULPTURSCAPE exhibition in Mildura. The vibes were pretty dull for us.

In 1976 a totally different image emerged when a number of younger artists, also in 'Ideas from Japan', were selected for the 2nd Biennale of Sydney: Enokura, Haraguchi, Suga, Takayama and Togami were included with some other Japanese artists at the Sydney exhibition. They are now in their 30's and it is instructive to see how all but one of these five sculptors practise the Mono-ha aesthetic, described in the 'Ideas' catalogue as a 'consciousness of things simplified', a sense of tactile quality in even the most formal or theatrical works. The old slickness of the 60's has gone in preference for informal materials and finishes, such as rocks, sleepers and plain cloth. The quality of "truth to materials" made a more favourable impression in the 1976 Biennale, and the Japanese works sat easily among the other sculptures brought from the U. K. (for example, Tucker), the U. S. A. (de Suvero), and elsewhere. The aim in 1976 was to present a wide range of coherent contexts for contemporary Australian sculptors' work.

People claimed to perceive a specific Japanese quality in the 1976 works of these artists, and it is obvious that regional variations of international styles remain in the 'Ideas' exhibition also. I was perplexed to hear colleagues complain that they found this exhibition too westernised, and lacking in a traditional Japanese feeling for materials and form. To my mind it is unimportant if the forms of contemporary Japanese

Shark Performance (Goji Hamada)

artists are largely western in general appearance, as long as there remains the essence of something specific to Japan.

As well as the Mono-ha artists, I believe that the later attitudes of artists like Togami maintain a subtle sensitivity to materials typical of Japanese art and craft. His choice of rock and raw steel plates is clearly in tune with the earlier group described, but the substitution of a filmed image for the real one takes him into an ambiguous zone called Koto-ha by Vlasta Cihakova-Noshiro in the 'Ideas' catalogue. In 1976 Togami's large installation at the Art Gallery of New South Wales, called 'Tension Un-Gravity', caught a lot of visitors' interest because of the contradition of apparent and real weight (he suspended heavy rocks from springs within a framework of steel scaffolding). The piece in Melbourne fascinates one with its movement of pendulums, made again from natural rocks, but the senses are sharpened by the way the film tricks the eye and ear with the sound of them scraping and bashing on the steel, which, in turn, forms the screen, in reality. A mixture of quite ordinary filmic trickery and rather rare sculptural sensitivity to materials results in a highly successful work of art.

Although Togami was, as mentioned earlier, one of the group of those seen in the 1976 Biennale, he more properly falls into the younger artists' work where ambiguity, illusions and use of electronic media are more characteristic (that is, the Kota-ha). It is sad that the lack of sophistication in media has put our Australian art galleries into a definitely backward position compared with Japan. Ken Scarlett, who masterminded the 'Ideas' exhibition with Stelarc (an Australian artist living in Yokohama), remarked how many of the exchange ideas were impossible to achieve through a lack of video equipment and expertise. We also were embarrassed on the opening night when one of the visiting performance artists, Hamada, delayed things in the cold and drizzle as a video cassette deck chewed up tapes. His patient audience of some hundreds of art students and visitors were eventually rewarded with an esoteric ritual that seemed too long and disconnected. There were some very graceful actions in the piece, but as expressed in its red-painted motif ("SHARK: a thing we shall never understand") I think we needed to know more about the metaphors to be convinced by Hamada's nauseating investigation into the poor fish's rotting innards.

A much simpler performance was devised by Kuno, and very ably carried out by a Preston Institute student, Colin Russell. The action took place on a white painted platform (triangular quadrant about 8 metres by 12 metres) on which Colin undid a long coil of rope, then recoiled it around his outstretched legs. Different lines and positions were made by Colin and his rope during the sessions on subsequent days, and the painted black lines recording the rope positions on the platform made a nice installation, with connotations of either the theatre (stage), or the sea (ropes, deck and quadrant). Of the two performances in 'Ideas', I preferred the latter one.

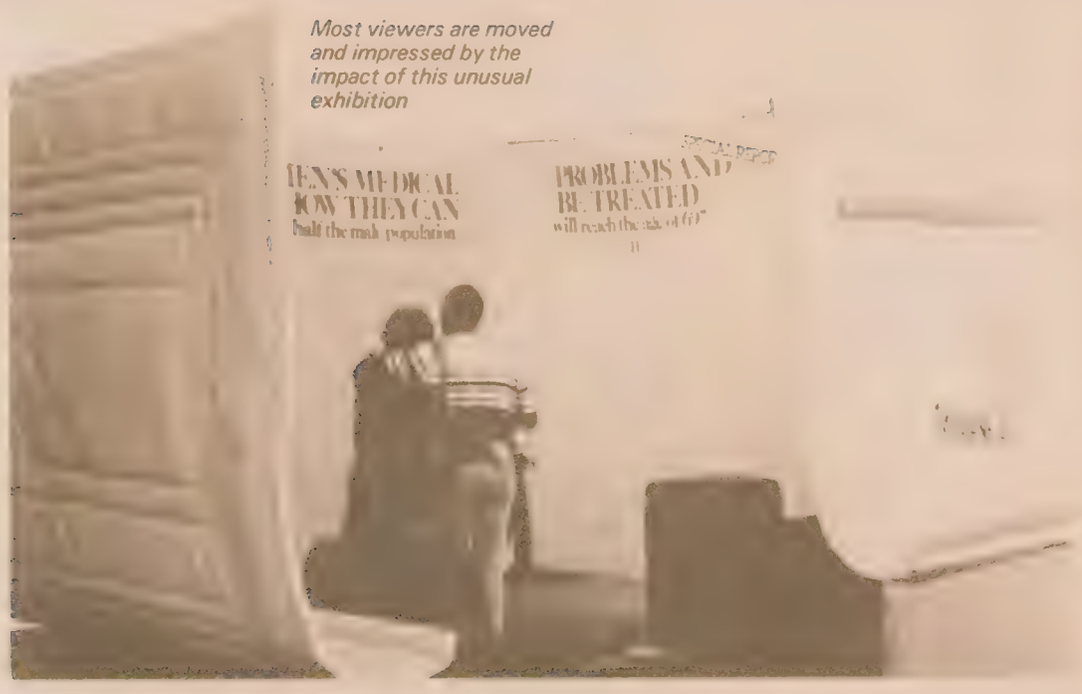
Japanese arts and crafts, as we have seen in the 1979/80 tour of 'The Art of the Japanese Package' (reviewed in *Craft Australia,* issue 1980/2), often show evidence of simple and beautiful solutions to problems, which indicates a full understanding of materials and the nature of the question itself. One can see this superb sensitivity in works like Fukuhara's wall of rust-stained paper, and the steel column set in front of it. Both elements are further unified by chalk lines and smudges, all beautifully executed by Debbie Cox and Brendan Jones of Prahran College of Advanced Education.

The advantages of such co-operation between two Pacific rim countries are numerous, and I am delighted to see such a major success happening with the involvement of our young Australian artists. One is thrilled to think of the truly international understanding afforded to nations which bring lively minds into practical contact in this way.
An example of spin-off benefit to our art students was evident in the large work at the Gryphon designed by Kawamata. The timber used in these towers and tunnels actually was retrieved by Prahran students from a Canadian's exhibit at the First Australian Sculpture Triennial (Steven Higgins). After 'Ideas from Japan' is over, I believe that the student who met Kawamata, after helping to build the work, intends further utilising the timber in his own work at Prahran. Talks with the two artists who came to see their ideas in this exhibition were extended to five other Japanese musicians, artists and writers who also paid their own fares to Australia.
It is a pity that the chance of an exchange exhibition in Japan is unlikely. We understand that recent government cuts will prevent the Australia Japan Foundation from extending its sponsorship to the second phase. Of course, this is only part of the problem facing the Gryphon Gallery. Like all of the excellent College and University galleries around Australia, cuts to education may well threaten the existence of the best and most innovative gallery chain in this country, as amalgamations of institutions are demanded by the federal Government. The first thing to go, possibly, would be the institute galleries, unless some outside funding is found. In Melbourne the solution, obviously, lies in a State Government recognition of the Public Art Galleries Association of Melbourne. Like its precursor, the Regional Galleries Association of Victoria, networks of important public visual arts venues need support to survive. Victoria is now the richest state in Australia for its public galleries, both urban and rural, but the three million people in Melbourne are served by ten or more college and university galleries which do not get any of the half million dollars spent annually on galleries in country towns.
In conclusion, it seems fitting to congratulate the two P. A. G. A. M. galleries on their work in co-ordinating so large an exhibition, and the seven Colleges of Advanced Education which co-operated by encouraging their ten lecturers and seventy students to actually build the exhibits, using instructions sent to Ken Scarlett from the twenty-seven Japanese artists recommended by Stelarc. Even the youngest artists, those born in the 1950's such as Ikeda and Yagi, are clearly worth learning from; their use of natural elements to create elegant ensembles keep some of the traditional values of Japan alive in a fresh and unsentimental way. Would that the art students of Australia could develop their own awareness and love of our heritage in some parallel ways.

Tom McCullough

Timber structure (Tadashi Kawamata) constructed by students from Prahran College of Advanced Education at the Gryphon Gallery, Melbourne, as part of the 'Yo In' Exhibition, 1981
Photography by Tony Boyd

Tom McCullough is currently Director of the PITSPACE gallery at the Preston Institute of Technology, Melbourne, and a member of the Crafts Board of the Australia Council. He was Director of the 2nd Sydney Biennale, 1976, and has directed six national Australian Sculpture Triennials in Mildura and Melbourne.
A limited number of copies of the excellent catalogue produced for the 'Ideas from Japan' exhibition is still available from the Gryphon Gallery, 757 Swanston Street, Carlton, Vic, 3053, for $2.00 (including postage).



Most viewers are moved and impressed by the impact of this unusual exhibition

The Quilt and Sheet Show

'The Quilt and Sheet Show' by Lorraine Hepburn, Adelaide Festival Centre Gallery, 4 July-16 August, 1981.

At a meeting of fibre artists in Sydney, 1979, I had a good opportunity to see the work of a number of artists not previously known to me. Slides of Lorraine Hepburn's work instantly appealed to me — she was using non-precious, household materials to make her visual comments available "bridges" for ordinary people, who often find art with a capital "A" out of their range.

We talked and found that my philosophy for the Festival Centre Gallery aligned with Lorraine's own ideas of presentation. The result was that I challenged Lorraine to propose a work that would interest me enough to recommend to my Trustees for approval and funding.

I wondered if I would ever hear from her again — it wouldn't be the first time my challenge for a site specific gallery piece had found no response! But it wasn't long before Lorraine contacted me and we were talking over coffee in her home.

I was immediately intrigued by Lorraine's idea: an indigo and peach coloured confrontation of images on soft cloth showing escort agency advertisements paralleling the women's weeklies images of married bliss. We are both fairly angry about reality versus the models imposed on us (by osmosis, almost) by the strength and subtle efficiency of the public image makers.

I urged Lorraine to further develop her idea for presentation to the Trustees and we pencilled in a gallery booking.

Not a person to shirk hard work, Lorraine immediately started to thoroughly research the popular magazines and commenced the long, slow process of gaining permission to use the images on her work to avoid any copyright infringement.

The show gradually took shape, changing somewhat from the original concept as Lorraine learnt more and more about escort agencies and domestic violence. It became clearer to her that the situation is not black and white (or even peach and indigo!), that cause, effect and consequence can often become intermingled, that it is almost impossible for even the strongest individuals to be immune to public and private pressures.

All images were enlarged to double bed size, put onto quilts and sheets, and suspended vertically to utilise maximum gallery space.

The show became simplified and more direct.

By a remarkable stroke of insight and theatricality it was decided to put all the images onto quilts and sheets, which not only are every-day-used and identifiable by most people, but which have such strong connotations of the meeting place, the battle ground, the boxing ring, coventry, or haven and source of comfort.

Enlarging the small advertisement to double bed size gives an unavoidable impact to every-day facts which are often deliberately side-stepped or subconsciously avoided.

The show was hung to utilise the whole gallery space, to make a total environment for patrons to walk into. Some of the more gruelling facts on rape and violence were hung in such a way that time could be taken to read them, by making an inner more private area around the gallery lounge chairs.

The public response to the show was mixed and interesting. Some thought the show was not art and therefore should not be seen in a gallery; others took the rating quiz seriously and started adding up their personal score; but most viewers were moved and impressed, recognising our daily dilemma and often remarking how grateful they were to have this brought so graphically to their attention.

A total of 11,131 people passed through the exhibition.

The Adelaide Festival Centre Gallery attracts a wide range of people — not necessarily gallery-goers. Exhibitions like this assist in the breaking down of barriers to "art galleries", giving meaty material which is readily identifiable by most people and which is of relevance to their existence.

Because of the intrinsic value of this exhibition and its popularity, I offered it to the regional galleries to tour. Finalised venues are listed below.

Silver Harris

Silver Harris is Exhibitions Manager at the Adelaide Festival Centre Gallery.

Finalised venues for 'The Quilt and Sheet Show':
Melbourne University Gallery, 22/9/81 — 23/10/81
Broken Hill, 1/12/81 — 13/12/81
Canberra Craft Gallery, 13/1/82 — 27/1/82
Darwin Museum, 2/2/82 — 16/2/82
Ararat Gallery, 1/3/82 — 31/3/82
La Trobe University Art Gallery, 6/4/82 — 30/4/82
Fremantle Gallery, 3/6/82 — 27/6/82
Fine Art Gallery, Tasmanian School of Art, 7/7/82 — 29/7/82
Devonport Gallery, 6/8/82 — 27/8/82
Sydney Opera House Exhibition Hall, 1/9/82 — 20/9/82

Exhibition of Woven Tapestries, by Ian Arcus, Beaver Galleries, Canberra, August 1981.

As Ian Arcus's woven tapestries recently on display at Beaver Galleries seemed to come from numerous and quite varied thematic directions, it was difficult to form a single impression of his work. There were certain constants present in all the works stemming from Arcus's technical and design ability. The final product's scope was determined by factors such as context, concept and format which varied greatly from piece to piece.

His constants, and strengths, were extensive technical expertise in method and material, and his control of colour. The contexts into which these constants of technique and colour control were placed determined just how far Arcus could exploit them. The contexts varied from figurative, almost painterly landscapes in tapestry weave with some use of eccentric weft, to hard edge colour patterns, to monochrome sculptural surfaces and long pile rugs. The most successful pieces were those which posed the more difficult problems and which in turn showed that Arcus was more than equal to solving them.

In the rugs, for example, the problems posed were primarily colour relationships, which left little opportunity for him to develop graphic or motif ideas. In other works where Arcus combines colour and motif the result is much more exciting.

The combination can be seen in his most recently produced works on display: 'Lake Pedder', 'North Bank Road' and 'Sunset Bathurst Island'. In all three he uses a basic tapestry weave with varying degrees of eccentric weft. The landscapes closely follow detailed pencil and gouache studies which Arcus made on location and from photographs.

As landscapes treated in a figurative manner, these works share a common relative in the artist's family tree of themes and motifs. The differences between them highlight his control over his medium, particularly in the field of colour.

'North Bank Road' shows strong affinities with Seurat's pointilism, and uses a multi-colour weft to suggest flecks of contrasting colour building up to a shimmering Impressionist light.

In 'Lake Pedder', Arcus makes more obvious use of eccentric weft in the rocky foreground and one is tempted to compare it with Van Gogh's swirling brush strokes. The colours are soft and sit next to each other quietly in the landscape.

Another variation is used in 'Sunset Bathurst Island'. This time there is a slight eccentric weft with a "meet and separate" technique to suggest bright, shiny patterns of light on water.

These three pieces show Arcus's delight in studying light in landscape and invariably display painterly qualities which elicit references to the Impressionists. To carry the allusion further, Arcus also uses the shiny highlights of polypropelene to suggest flecks of bright sunlight.

In the above three works, the mood created by colour manipulation is more easily "read" by a spectator because of the figurative framework of landscape or seascape; their messages are quite public. In Arcus's 'Tryptich', there is no readable motif and the weave is a traditional tapestry weave with fewer directional variations. This work uses colour, abstract forms and lines, still following a carefully pre-worked gouache study. The challenge of making colour and weave work a little harder in atmospheric light effects is missing in this work and we are left to consider it in terms of colour relationships. This work is more closely related to Arcus's hard-edge compositions executed as commissions for C. S. R. Limited, Sydney. It may be for this reason that it is difficult to think of this work without imagining an architectural setting for it, whereas the landscapes seemed quite content to sit with only themselves for company.

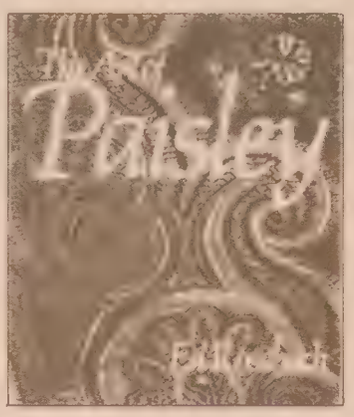
The two long pile rugs in this exhibition did not allow Arcus to extensively exercise his colour and composition skills so visible in the works already mentioned. This was true also for the white monochrome wall hanging 'White Tapestry', where Arcus concentrates on a textured surface of stitch variations and contrasts of matt and shiny fibres. In this context of monochrome pattern the artist's expertise is not tested as fully as in his landscapes.

Landscape in woven tapestry

Abstract forms also significant

Nola Anderson

Nola Anderson graduated from Sydney University with a Bachelor of Arts in Fine Arts. She writes craft reviews for the *Canberra Times* and is herself a craftsperson in the medium of pewter.



'The Art of Paisley', Ed Rossbach, Van Nostrand Reinhold, New York, 1980. $27.50.

As may be expected from the title of this book, author Ed Rossbach provides technical information on the production of Paisley shawls and many photographs of examples. However the scope of the book is far wider and the story it tells is as compelling as a good novel. It examines the whole cycle, beginning to end, of a particular type of weaving industry — handweaving on the mechanical loom — in a Scottish town during the 19th century, placing the weavers in social and historical context. Anyone involved in production crafts today is irresistibly drawn to making references to his or her own relationship to industrial production and the society of our time.

The Paisley shawl, named for the town in Scotland which became so proficient in its production, actually originated in Kashmir, made by village weavers on simple handlooms from the fleece of the cashmere goat. Often small portions of each shawl were made by different weavers and then pieced together to form a very rich patchwork type of fabric. Although the first shawls, which reached Europe in the 18th century, were cut up to make other clothing, the ladies soon perceived the intrinsic beauty of the garment, its sinuous drape showing the female figure to advantage. Empress Josephine was very fond of the luxurious cashmeres (though Napoleon was supposed to have once yanked a shawl from her and thrown it into the fire because he preferred to see her shoulders bare). Soon shawls became the rage throughout western Europe. As the weavers of Kashmir could not keep up with the demand, European firms began to produce copies, using wool, silk or cotton instead of cashmere fibre which was not available in any quantity. Rossbach traces how the size and design of the shawls changed to conform to European taste.

Paisley near Glasgow had already established itself as a weaving centre at this time. As its silk gauze trade was declining the town eagerly entered into the making of shawls, profiting from the experience of other centres in England and France which had already begun their manufacture. By 1825 the shawl industry was in full swing in Paisley.

Although not first in the field, Paisley eventually became identified with the European shawl, due mainly to the ingenuity and skill of its weavers. During the peak years Paisley had 7,000 weavers, mostly shawl weavers, many of whom owned their own looms. The early shawl weavers were noted for their literacy and their libraries. Many wrote poetry. Small groups of weavers were in constant contact, discussing and arguing while they worked at the looms crowded together in small spaces. Many were radical politically, inspired by the ideals of the French Revolution. Rossbach tries to reconstruct their working environment from museum records, visits to existing cottages and reference to contemporary diaries.

Shawl motifs were produced by discontinuous or extra-weft patterning. The pattern wefts ran from selvage to selvage in the weaving, important for speed and minimum hand manipulation. The pattern shuttle entered the warp only where its colour was required by the design; everywhere else it floated free. (The floats, at the back of the shawl, were usually trimmed after the shawl was taken from the loom to produce a lighter fabric.) This method meant that only a limited number of colours could be used in the textile but by masterly design weavers achieved dense multicolour effects with no obvious horizontal bands.

The shawls were woven on drawlooms, each with two complete sets of shafts. One set, called the ground or binder harness, made openings for the wefts not creating the patterns and was operated by foot pedals

Paisley woodcut for printing shawls by hand. Patterns with very fine details often required metal insets. Blocks varied in size from border blocks only three or four inches long to blocks twelve inches square. Large blocks were very heavy and extremely difficult to manipulate, especially when precision registration was required. (Collection: Paisley Museum and Art Galleries)

pressed by the weaver. The second set, called the figuring or draw harness, was set up to create the specific pattern required. This set was operated by a boy standing at the side of the loom. The weavers used flying shuttles to further expedite their work.

Just as they had displaced the folk weavers of Kashmir, the Paisley weavers in turn became victims of the inexorable advance of industrialisation as they were superseded by jacquard looms. In the jacquard loom, perforated cards were laced together in a certain order and attached to the loom. Needles penetrating the cards raised the required warp threads. Besides increasing the potential for weaving large complex designs, the jacquard did away with the need for drawboys and increased production. Too expensive for general purchase, jacquards became concentrated in factories. Because sets of cards were expensive to prepare, previous years' patterns were used again to weave shawls in cheaper materials for lower prices.

Towards the end of the industry this corruption of design contributed to the decline in popularity of the shawls.

For a time the handweavers of Paisely fought desperately against competition, modifying the old drawlooms and extending their designs. Some of the finest shawls surviving today come from this period. In the end, however, they succumbed to the inevitable and gradually went to work in the large impersonal factories. The Paisley shawl became unfashionable for a variety of reasons, and the last such shawl to be woven in paisley was produced in 1886.

The final section of the book deals with designs and shows how the shawls became European expressions. The Paisley motif, copied from the Kashmir shawls, is often referred to as the pine or cone, and is known in India as *buta*, meaning flower. Sometimes it is one large flower or a cluster of flowers compactly arranged. Rossbach shows how this and other motifs were used in the shawls. Colour and composition reflected not only technological improvements but also fashion changes and historical events. We look at old pattern books and weaving drafts.

Today we are so accustomed to the achievements of power weaving that we find the shawls less easy to admire than traditional folkweaving. Made from the finest, most perfect yarns, the shawls exhibit a flat surface, and the patterns are repeated with precision. Rossbach writes: 'Although handwoven they appear as mechanical as everything in our society, they are celebrations of the machine.' However, in their masterly use of colour, almost impressionistic, and in their pushing of the capacity of the mechanical loom to the limits, Rossbach suggests that the Paisley weavers were truly remarkable craftsmen, responding with creative genius to the challenge of the grid from which weaving is constructed. 'Paisley shawls are the final and brilliant expression of European craft handweaving.'

I now go out of my way to read any book by Ed Rossbach. Originally trained in weaving at Cranbrook Academy of Art, his own work is highly experimental, using unconventional techniques such as basketry, plaiting, and knotted netting. His wife, Katherine Westphal, is equally inventive in the field of surface design and has recently been experimenting with xerox on fabric. Ed Rossbach's interest in basketry and his excellent books on the subject, *Baskets as Textile Art* and *The New Basketry,* have no doubt influenced the recent surge of activity in this medium in America. I am in sympathy with his broad interest in the subject of textiles which accords as much attention to the achievements of the modern day power loom as to ancient techniques such as those of early Peru.

For many years Professor of Design at the Universty of California, Berkeley, Ed Rossbach has recently become Professor Emeritus at the University to make time for further research as well as his own creative work. I hope that more publications will result from his explorations.

Beth Hatton

'The Art Fabric: Mainstream', Mildred Constantine and Jack Lenor Larsen, Van Nostrand Reinhold, New York, 1980. $45.00.

This book was written as a sequel to the authors' earlier highly successful *Beyond Craft: The Art Fabric.* Published in 1972, *Beyond Craft* covered the surge of fibre activity in the 1960s, relating it to the past and focusing on the work of some major figures. It appeared at a time when there was very little written material on the fibre arts, aside from occasional articles in national craft publications and some exhibition catalogues. The few journals in the field tended to concentrate on techniques rather than concepts. Therefore it made a tremendous impact; in fact it was no doubt a seminal work (to use the authors' own favourite word) because it was the first time many fibre artists were given an overview of developments in their medium.

The authors have been working in the arts for a number of years; both have been involved with major international fibre exhibitions such as the Lausanne Biennale, and have the experience to speak with authority on their subject. In *The Art Fabric* they take up the story where they left off, focusing on developments in the fibre arts in the 1970s. Particularly interesting is the brief initial chapter on the evolution of art fabric, which looks not only at previous activity in fibre since the 19th century but also tries to relate it to the major art movements of the time. It is a pity that this reference is not carried past the 1950s as this is an especially important subject; perhaps this is the substance of another book yet to be written. The survey ends with a review of influential fibre exhibitions of the 1970s.

One of the great changes in the 1970s noted by the authors has been the expansion of materials and techniques used. There have been a range of experiments with unusual materials such as newspaper, plastic, leather, metal, film strips, or with actual fabric lengths themselves, either torn up or used intact in the form of tapes, ribbons or ropes. The enormous interest in folk textiles of the world led to playing with the ancient methods used, such as split ply twining, plaiting and traditional dyeing. Many craftspeople went back to even more basic techniques and both felt and paper making experienced a revival. Another characteristic of the 70s has been the flowering of dimensional forms, a maturing of the trend begun in the 60s. Baskets in particular were developed and extended strongly in this period. The authors look at a range of sculptural work, both large and small scale, and packages.

Another development of the 70s is what the authors term the new classicism — work dealing with more formal rather than romantic expression. In weaving, for instance, this is exemplified by new interest in the discipline of loom controlled work. The authors quote from anthropologist Junius Bird (1963): 'Textiles are an ideal subject for study if one is concerned with the relationship between technology and art. The interconnections are most evident in those fabrics where the desired

TANSU

Traditional Japanese Cabinetry

by Ty and Kiyoko Heineken

Foreword by Hugo Munsterberg.

This first complete, lavishly illustrated introduction to tansu appreciation and care will serve as an authoritative guide for everyone who owns – or dreams of owning – a tansu. Detailed technical information on joinery, metalwork, finishing, and conservation will also appeal to woodworkers and craftsmen. These chests are now beginning to grace Western homes, from the storage chest with its simple lines to the elaborately decorated sea chests encased in ironwork and elegant lacquered tansu once used for a bride's trousseau.

248 pages. 7¼ x 10½". 300 illustrations, incl. 27 in full color. Line drawings. Maps. Bibliography. Glossary. Index. A.R.P.* $70.00.
ISBN 08348 0162 0.

THE SOUL OF A TREE

A Woodworker's Reflections

by George Nakashima

In this lavishly-illustrated, intimate portrait, the master woodworker and architectural designer shares his experiences, techniques, and above all, his devotion to giving noble trees a second life as furniture. The creator of the Conoid Chair and Wohl Table explains how he selects and prepares his materials and writes movingly about stunning figured woods, as only an artist who strives to work in harmony with nature can.

224 pages; 106 color plates; 114 black-and-white plates and drawings. A.R.P.* $56.00.
ISBN 087011 482 4.

FAMOUS CERAMICS OF JAPAN

(seven volumes)

Vol. 1 Nabeshima
ISBN 087011 415 8 07149081.
76 colour plates.

Vol. 2 Agano & Takatori
ISBN 087011 454 9 08149081.
59 color plates

Vol. 3 Folk Kilns I
ISBN 087011 416 6 09149081
94 color plates

Vol. 4 Folk Kilns II
ISBN 087011 477 8 09149081
74 color plates

Vol. 5 Kakiemon
ISBN 087011 478 6 09149081
53 color plates

Vol. 6* Imari
Takeshi Nagatake
ISBN 087011 487 5 0314908.2
51 color plates.

Vol. 7* Tokoname
Yoshiharu Sawada
ISBN 087011 502 2.
58 color plates

*Vols 6 & 7 due mid-'82

This imaginative and dynamic series offers for the first time a comprehensive and visual kiln-by-kiln color survey of the major wares of Japan. Each large-format volume is designed to give an image of the essence of a ware and to allow it to be instantly recognized. Even a quick study of these carefully prepared volumes will enable the reader to identify, for example, Bizen, Shino, Seto, and Kutani.

Each volume is approximately 40 pages with full-color plates
10½ x 12". Each volume A.R.P.* $19.75
Tentative future volumes: Bizen, Echizen, Hagi, Karatsu, Kizeto and Setokuro, Kutani, Oribe, Satsuma, Seto, Shigaraki, and Shino

Readers of *Craft Australia* may purchase any of these titles (postage free) by simply filling in the book offer coupon inside the front cover, or by calling at the craft bookshop at The Rocks. If any difficulty with supply or for further details, contact BOOKWISE (AUSTRALIA) PTY. LTD., 104 Sussex Street, Sydney 2000 or Telephone (02) 29-6537.

BOOKWISE distributes a very wide and comprehensive range of books covering such categories as oriental and western arts & crafts, art history & design, collectors' references, ceramics & pottery, fine & visual arts.

If you wish to receive regular information of new titles, simply indicate on the book offer coupon inside the front cover, even if you are not purchasing a book.

*A.R.P. Australian Recommended Retail Price only

results — the concepts of the artist — are achieved by structural means inherent in and inseparable from the craft itself, and where careful planning is required before and during construction ... Each technique is a medium in itself, providing a challenge to the ingenuity, imagination, and skill of the artist.' The reader is shown examples of various works in multiharness twill which were painted or otherwise manipulated after the fabrics were taken from the loom. We see colour play in double weave, or expressed in strands and filaments forming sculptural installations. Textile structure is explored in tapestry, weft brocade, pique and rib weave, and knotting.

Carrying on from the 1960s there has continued to be support for art fabric in architecture and we are shown some of the most successful commissions of the 70s. It is exciting to see the large scale in which some fibre artists are working today. The work illustrated seems highly successful in introducing colour, texture and visual excitement into the hard, cool spaces of modern living.

Finally we look at art fabric as it is being used in the environment, landscape and theatre.

The illustrations to the text are stimulating but the layout annoying, as the reader is constantly referred back and forth from one to the other, interrupting continuity of thought.

I would also have liked to see more new artists represented in the book. For example, the chapter on the new classicism omits the interesting work in double weave by Judith Poxson Fawkes, the twills by Ed Oppenheim, and the colour play in double corduroy by John Hinchcliffe[1].

I had rather high expectations of this book because of the strong impression which the authors' earlier title had made on me. To be fair, of course, the scene has changed considerably since 1972 when *Beyond Craft* appeared. There are now more journals in the field (most notably the excellent *Fiberarts*) which carry philosophical as well as general interest articles on textiles. There has been a spate of books, most of them on basic techniques but a few more thought-provoking in character. If the reader wants a visual feast (and that is one of the main features of both *Beyond Craft* and *The Art Fabric*) this can be found elsewhere and much more cheaply too. The *Fiberarts Design Book*, while limited in the main to American work, offers a wealth of illustrations, both colour and mono, for the very competitive price of $15.95.

However, although slightly disappointed, I still feel *The Art Fabric* is an important book and worthy of purchase. It does provide fresh insight into the activity of recent years and I think that anyone involved in the field must try to read it, to help place his or her own work in context.

Beth Hatton

Beth Hatton is a weaver undertaking post-graduate studies at Alexander Mackie College of Advanced Education. She is the former editor of *Australian Handweaver and Spinner*. An article on her work appears in issue 1981/2 of Craft Australia

Note[1] An article on John Hinchcliffe appears in issue 1980/3 of *Craft Australia*.

Letters to the Editor

As a group of weavers who have participated in a number of group textile shows at institutional galleries we have encountered a distressing set of circumstances. We would like to draw the attention of other craftspeople to treatment of exhibitors working in the textile arts.

The shows have been widely advertised, open to craftspeople throughout Australia, and subject to selection. After submission of our work by the due date, we have been ignored by the organisers of the exhibition, receipt of work has not been acknowledged, acceptance or rejection not notified and in several cases exhibitors of accepted work have not been advised of, nor invited to the opening and exhibition. Catalogues have sometimes been received after the closure of the show. The exhibitors whose work was rejected received their work returned through the post, and in several instances, damaged.

We would like to see the following procedure adopted by exhibition organisers:—

1. Receipt of work. Acknowledge receipt where requested.
2. Selection and advice to exhibitors of selection/rejection. Invitation to opening and/or arrangements for return of work.
3. Ensure that every exhibitor receives two catalogues and photocopies of reviews. These are essential records that every artist needs for a comprehensive record of their work.
4. Conclusion of exhibition. Prompt dispatch of cheques to exhibitors who have sold work.
5. Prompt return of work or advice that work is available for collection.

By the same token, it is the responsibility of all exhibitors to act in a professional manner when participating in these shows; perhaps a guide for exhibitors is also appropriate:—

1. Ensure work is received by the gallery before due date.
2. Specify if you require acknowledgement of receipt of work.
3. Package work well, taking into account postage or transport to the gallery.
4. Give specific instructions on hanging of the work, including photographs if necessary.
5. Specify how work is to be despatched on completion of the show, giving special packing instructions if necessary.

Because of these unfortunate encounters with organisers who seem to forget that it is the exhibitors who make their exhibitions, we have become wary of group shows. Is this a problem peculiar to the textile arts, or are other craftspeople experiencing the same treatment?

What can we do about it?

C. P. Thornton, Cresside Collette, Irja West, Sara Lindsay, Leonie Bessant, Susan Carstairs, M. Dumbrell,
Melbourne, Victoria.

I read with interest the article on Rosemary Draper in *Craft Australia*, Spring 1981/3, and the references to the Camberwell School of Art and Crafts in London.

As a member of the teaching staff in the Textiles Department of that School at the time that Rosemary Draper worked there, I feel the need to set the record straight.

A semester, or the equivalent, is not a sufficient period of time to learn the 'traditional fundamentals of English weaving'. I am not quite sure what is meant by that phrase, as the fundamentals of weaving are pretty similar the world over. However, Rosemary was in the weaving section for a very brief period of time before informing staff that she had already gained sufficient knowledge of weaving in Australia and would prefer to study in the printed textiles section. There was no objection to this as any visiting student who had suitable background knowledge would be expected to be a self-starter, and to be aware of the best use to which their time could be put.

It surprises me that she was told that it was not possible to apply block and screen printing techniques to her woven, textured fabrics as this had been a subject of research by students in previous years. I had, myself, whilst teaching at Leeds University, worked with a Camberwell student on producing textured jacquard woven fabrics specifically for screen printing.

The weaving tutor referred to, a respected tapestry weaver, would have had good reasons for advising against the use of string in a particular warp. I can, however, call to mind a particular student who made very successful use of string as warp and weft in work that she produced at Camberwell, and who subsequently gained a place at the Royal College of Art.

The statement that 'it was unusual for students to try experimental techniques because most English art students are encouraged to work towards taking their place in industry. Only postgraduate students seem interested in stepping away from traditional work', is pure nonsense.

The great strength of the English art school training lies in its breadth and depth of study. Three to four years is very little time in which to lay the foundations of a lifetime's study and development, and students are certainly not solely encouraged to work for industry. It is a satisfying and valuable source of employment for many students, but many others go on to work in fashion, film, the theatre, teaching and to become artist-craftsmen in their own right.

Anyone who has done the round of the student diploma shows at the end of each academic year would be aware of the breadth of invention, individuality and excitement evident in the work on show.

I was also surprised by the information that Rosemary Draper was offered a teaching position at Camberwell. This does not reflect upon her abilities or personal qualities but on the staffing situation at the time. Economic cutbacks relating to part-time teaching were already beginning to make themselves felt, and it was becoming difficult to maintain the teaching hours of established staff. Some teaching hours were kept back to allow the subsidising of three or four post-diploma students, but beyond that it was becoming more and more difficult to extend the availability of teaching hours.

I am aware of the difficulties that Rosemary Draper may have experienced at Camberwell and of the shortcomings which still continue within the Textile Department, but I felt that the article painted an excessively one-sided picture of the situation.

Michael Butler

Senior Lecturer, Textiles/Fibre, Canberra School of Art.

w.a.g.

WOOLLAHRA ART GALLERY

160 OXFORD STREET, WOOLLAHRA
(Opp. Centennial Park) SYDNEY, NSW 2025

present an exhibition of

ceramics

BY

HENRY and DAGMAR PERSAN

A major exhibition of sculpture, wall hangings, and vases by these newly arrived Czechoslovakian ceramicists.

Assisted by the Crafts Board of the Australia Council.

OPENING: 6pm Wednesday, 10th March 1982
CLOSING: 6pm Sunday, 28th March 1982
HOURS: 7 days — 10am to 6pm.

Tel.(02) 32 9947

also (02) 32 9948

For Connoisseurs of Needlecraft...

MOSMAN NEEDLECRAFT specializes in Needlepoint, Embroidery, Quilting, and Patchwork. We cater for you with DMC threads including "persian" and "perle", evenweave materials and specialized canvases, flower threads, quilting hoops, templates, and a wide range of needlework books.

Classes and professional finishing services also available. Visit us and ask about any of your needlework needs.

mosman needlecraft

- needlepoint
- stitchery
- accessories
- custom designs

153 Middle Head Road, Mosman, N.S.W. 2088 Australia
Telephone: 969 5105

An invitation to a GREEK ISLAND POTTERY

Local Clay, wood firing. Two-week residential courses — May to October.

For bookings write:

CANDILI POTTERY
ACHNETAGA ESTATE,
PROCOPION, EUBEOA,
GREECE

REYNOLDS

Embossing Leathers, Suedes, "Craftool", "Basic" & "Midas" Stamping & Modelling Tools, Instruction Books, Kits, Dyes, Finishes, Thonging, Hardware, Official Tandy Dealer, Catalogues Available.

REYNOLDS LEATHER & HANDICRAFTS
13 Wilson Street, Botany
(02) 666 8243

Chatswood, Shop G1
Wallaceway
Telephone (02) 419 2158

Craft Australia

ANNUAL SUBSCRIPTIONS

If you are not already old friends may we introduce Craft Australia, the magazine of the Crafts Council of Australia, a non profit making organisation devoted to promoting good craftsmanship.

The magazine is produced quarterly in full colour and contains the latest work of top Australian craftsmen and craftswomen, reflecting the state of the craft movement in Australia.

For students, teachers, gallery owners and collectors, the magazine is essential to keep you informed of the crafts world.

For those who seek to enjoy the richer things of life, the magazine is a quarterly gift to keep you in touch with real world values where time is still allowed for creation of the hand made object.

Fill in the subscription coupon at the front of this issue, enclose cheque for $20.50 and mail to 'Craft Australia' 100, George Street, Sydney, NSW, 2000

This offer is valid until 31 December, 1982

Craft Australia

ADVERTISING RATES

FOUR COLOUR	CASUAL $	CONTRACT $
Back cover	650 per issue	600 per issue
Inside covers	620 per issue	570 per issue
Full page	596 per issue	544 per issue
Half page	330 per issue	310 per issue
BLACK & WHITE		
BLACK & WHITE		
Full page	374 per issue	342 per issue
Half page (vertical or horizontal)	220 per issue	198 per issue
Quarter page	120 per issue	110 per issue
Eighth page	75 per issue	67 per issue
Sixteenth page	48 per issue	43 per issue

Classified advertising $1.00 per word. Minimum 30 words.
20% DISCOUNT ON ALL GALLERY & EXHIBITION ADVERTISING.
15% commission paid to accredited advertising agencies, except where gallery and exhibition rates are applicable.

Copy Deadline 12 weeks in advance of publication

Published: Quarterly — March, June, September and December
Printing Process: Lithography using standard process inks: yellow, red, blue and black

TEL: (02) 2411701

HYCRAFT CARPETS

We manufacture our own yarn and can offer the handweaver and craftsmen a wide selection of yarns AT WHOLESALE PRICES. These yarns prove ideal for KNITTING, CROCHET, HANGINGS, HANDWEAVING, RUG AND TOY-MAKING.

- ★ Send for our post-free sample card showing a lovely range of colours which are always available.
- ★ Included in our sample is popular, chunky BERBER YARN WITH THE HOMESPUN TEXTURE. Available in 6 shades including natural. This yarn is ideal for knitted casual wear with the homecrafted look.
- ★ Thrums available in mixed colours and lengths.
- ★ If convenient call in personally and see the additional colours at present in stock.

MAIL ORDERS? Certainly—distance is no object. We will despatch your order promptly by the method you indicate.

HYCRAFT CARPETS PTY LTD

NEW SOUTH WALES
11-27 Harris Rd., Five Dock
PO Box 110, Five Dock 2046
Phone: 713 1777

VICTORIA
18-22 Robertson St.,
Kensington 3031
Phone: 335 2111

TASMANIA
44 Bathurst St.,
Hobart 7000
Phone: 34 4394

SOUTH AUSTRALIA
100 Flinders St.,
Adelaide SA 5000
Phone: 223 3988

CLIFTON H. JOSEPH & SON (AUSTRALIA) PTY. LTD.

NEEDLEWORK SPECIALISTS

We are Wholesale stockists of:

ZWEIGART

Needlework fabrics which include

* Evenweaves
* Canvases
* Linen cloths
* Synthetic cloths
* Embroidery Damasks with matching border laces

* **SPRINGER** tapestries & kits
* **SOMETHING SPECIAL** of U.S.A. tapestries & kits
* **STITCHERY** counted-thread cushion kits.
* **APPLETONS** crewel wool
* Patchwork templates & books
* Embroidery needles
* Embroidery hoops
* Tapestry frames
* Metallic threads
* Embroidery books

Clifton H. Joseph & Son (Australia) Pty. Ltd.
391-393 Little Lonsdale Street Melbourne, 3000
Phone: (03) 602 1222

66 Foveaux Street
SURRY HILLS, NSW 2000
Phone: (02) 211 1799

16 Makerston Street
BRISBANE, Q'ld. 4000
Phone: (07) 221 6529

Looks like a cheese grater, works like a miracle.

A giant leap forward in tool technology, Stanley Surform tools plane as straight and smooth as a plane, shave like a rasp, file like a file and shape better than carving tools. All in one tool. Wood, plastics and metals. No adjusting, no sharpening, no fuss—when blades eventually dull, simply replace with a new one in seconds. Interchangeable carbide sanding blades also available.

FREE!
1982 Tool Catalogue
Write to:
Marketing Department,
Stanley Tools,
Box 10, P.O.,
NUNAWADING. Vic. 3131

STANLEY® Australia's most borrowed tools.

Choose the right Surform tool for the job. Once you try one you'll want them all.

SPS 069

Classified Directory

ARTS
& CRAFTS
Society of NSW

Sales of handspun goods, including pottery, silver, macrame, embroidery, leather and weaving.

Day and weekend tuition available.

Second floor,
40 Harrington St.,
The Rocks, Sydney, 2000

TELEPHONE
241 1673

Avalon Market Place

An Art and Craft Co-operative where members sell screen printing, pottery, glass etching, paintings, porcelain art, weaving, handknits, appliqué, toys and jewellery.
Open 7 days. Membership enquires welcome.
49 Bellevue Avenue, Avalon, NSW.
Phone 918 9089.

Bead Co. Pty. Ltd.

Imported beads and findings — glass, wood, clay, ceramic, bone, shell, metal, sterling silver and gold, semi precious all threads plus antique handmade beads.
437 Oxford Street, Paddington, NSW 2021. Phone: 357 3715.
Hours: 9.30-5.30 Mon-Fri.

ART
CRAFT
SCULPTURE
Beaver Galleries CANBERRA

Changing displays in:
● the sculpture & woodcraft gallery ● the craft gallery
● the exhibition gallery

Major Exhibitions Monthly

9 Investigator St., Red Hill

(062) 95 9803

10.30 to 5 Wed. to Sun. and public hols.

Blackfriars Gallery

Finest Australian Ceramics, Silver, Glass and Prints always available. Changing Exhibition by leading Australian and overseas Craftsmen.
Open Wed-Sun 11-6 pm.
172 St Johns Road, Glebe, NSW.
Tel: 660 1928.

Bowerbank Mill Gallery

Changing exhibitions of work by leading artists and craftsmen resident in Tasmania.
Bass Highway, Deloraine, Tasmania 7304.
Tel: (003) 62 2670
Hours 10-5.30 Tuesday to Sunday.
Directors: Gail and Garry Greenwood.

The Craft Revival

Monthly exhibitions by individual crafts people and group shows. Stock collection of pottery, jewellery, specialising in hand woven clothing and handspun wool goods. Interested craftsmen are invited to contact us.
130 Hampden Road, Artarmon, NSW 2064.
Tel: 412 3487.

Inverell Art Society

Evans St, Inverell, NSW.
Gallery hours Monday-Friday 11 am — 5 pm.
Annual Competition-Exhibition October 1982
Art Open Prize $1000
Paintings — Pottery — Craft
Secretary,
Box 329, Iverell, NSW 2360.

Johnson Kilns & Furnaces Pty Ltd
(formerly Johnson Pottery Kilns)

Electric Pottery Kilns. Economy model has unbreakable element design and low running cost, guaranteed stoneware firings.
Write for brochure.
Bretby Way, Kilsyth, Vic., 3137.
Phone 728 2286 all hours.

Kenwick Galleries

Specialising in Paintings, Pottery, Silver, Pewter and Enamelled Jewellery, Leatherwork, Batiks, Handwoven, Ceramic and Macrame Wallhangings. Retail Shopping Hours. Phone for details of Special Exhibitions.
14A Hannah St, Beecroft, NSW.
Tel: 84 7800

Macquarie Galleries

Representing Australian Painters, Sculptors and Craftsmen.

40 KING STREET, SYDNEY NSW 2000

TELEPHONE
(02) 29 5787 or 290 2712

Director: Eileen Chanin
Hours: Monday to Friday 10 am to 5 pm.
Saturday 12 to 6 pm.

Old Bakery Gallery

Exhibitions held regularly. We stock domestic and individual ceramics, silver jewellery, graphics, batik and woven items. Picture framing workshop.
22 Rosenthal Avenue, Lane Cove, NSW 2066.
Phone: 428 4565.
Tues-Sat 10 am-5 pm.

Potters' Society of Australia

Gallery selling leading Australian Potters work. Advisory centre. Pottery classes, specialist workshops. Talisman wheels and sieves. Gallery hours 10.30 am-4.30 pm, Tues-Sat.

48 Burton St, Darlinghurst, NSW
Phone: 331 3151

POTTERY SUPPLIES
Pty. Ltd.

Local and Interstate clays.
Raw materials, glazes, tools, corks, books, wheels, kilns.
Supplies for Ceramics (moulds, decals, glazes).
China Painting blanks, colours, lustres, brushes and books. Catalogue $2.50 posted.

51 Castlemaine Street,
Milton, Qld 4064
PO Box 250, Paddington, Qld 4064
Phone: (07) 36 3633

Russell Cowan Pty Ltd

Material and Equipment for Craft Pottery, Porcelain Painting, Copper Enamelling and Tooling, Macrame. Books on all crafts. Suppliers to Schools, Colleges, Government Departments and individual craftsmen.
128-138 Pacific Highway, Waitara NSW 2077.
Tel: 477 4366 and 10 Norman St, Peakhurst, NSW 2210.
Tel: 534 3655

Seasons

A warm atmosphere in an old terrace gallery showing fine Australian ceramics, glass, textiles, silver jewellery and paintings. Unique French and English graphics. Phone for exhibition details.
259 Miller St, Nth Sydney
NSW 2060.
Tel: (02) 436 2060.

The Stained Glass Shoppe

For all your Stained Glass needs — Glass, Tools, Lead, etc. Write or phone for a mail order catalogue:
129 Boundary Road, Peakhurst, NSW 2210
Telephone (02) 533 4333

Tulis Crafts

Fine art and handcraft materials. Specialising in lace making supplies, dyes for embroiderers, and all other crafts.
201 Avoca St, Randwick, NSW 2031
Tel: 398 6201
Shop hours: 10-6 pm.

The Wallhanging Shop

Specialising in weavings, batiks and high quality Australian craft.
Now downstairs at 31 Redleaf Avenue, Wahroonga, NSW 2076. Hours: Mon-Fri 9.30-5, Sat 9.30-1 pm.
Tel: 487 2729.

Window Lead

For fine stained glass. By Castlead Works. Beautiful, smooth, straight. Wholesale prices, in 15kg boxes. Write for information:

Castlead Works
P. O. Box 67, Beverly Hills, NSW 2209.
Telephone (02) 533 4333

CLASSIFIED RATES

$1.00 per word. Minimum 30 words. Displayed advertisements, minimum size sixteenth of page, 4.5 cm wide x 6.5 cm deep $48.00 per instertion (Casual rate) or $43.00 per insertion (Contract rate).
Closing date for copy 12 weeks preceding publication date.

100 George Street
The Rocks Sydney
New South Wales Australia 2000
Telephone (02) 241 1701

Let us show you the way.

It's a great feeling to know that when you're with Wales Travel, we think of everything.

With our years of experience and the latest in computer reservations technology, we can provide you with a complete travel service.

A total package which includes planning of itineraries, competitive fares, package tours, bookings for air, land and sea, accommodation, car rental, passports, visas, travellers cheques and insurance. Everything you need for a carefree holiday or business trip.

We even have our exclusive Discovery Tours, to offer you a holiday that really is different. We've spent years working with world travel experts to bring you exciting, unique holidays, often in places other tours simply can't show you.

Wales Travel offers you more, and our range of services are available at Wales Travel locations throughout Australia, New Zealand, and the South Pacific.

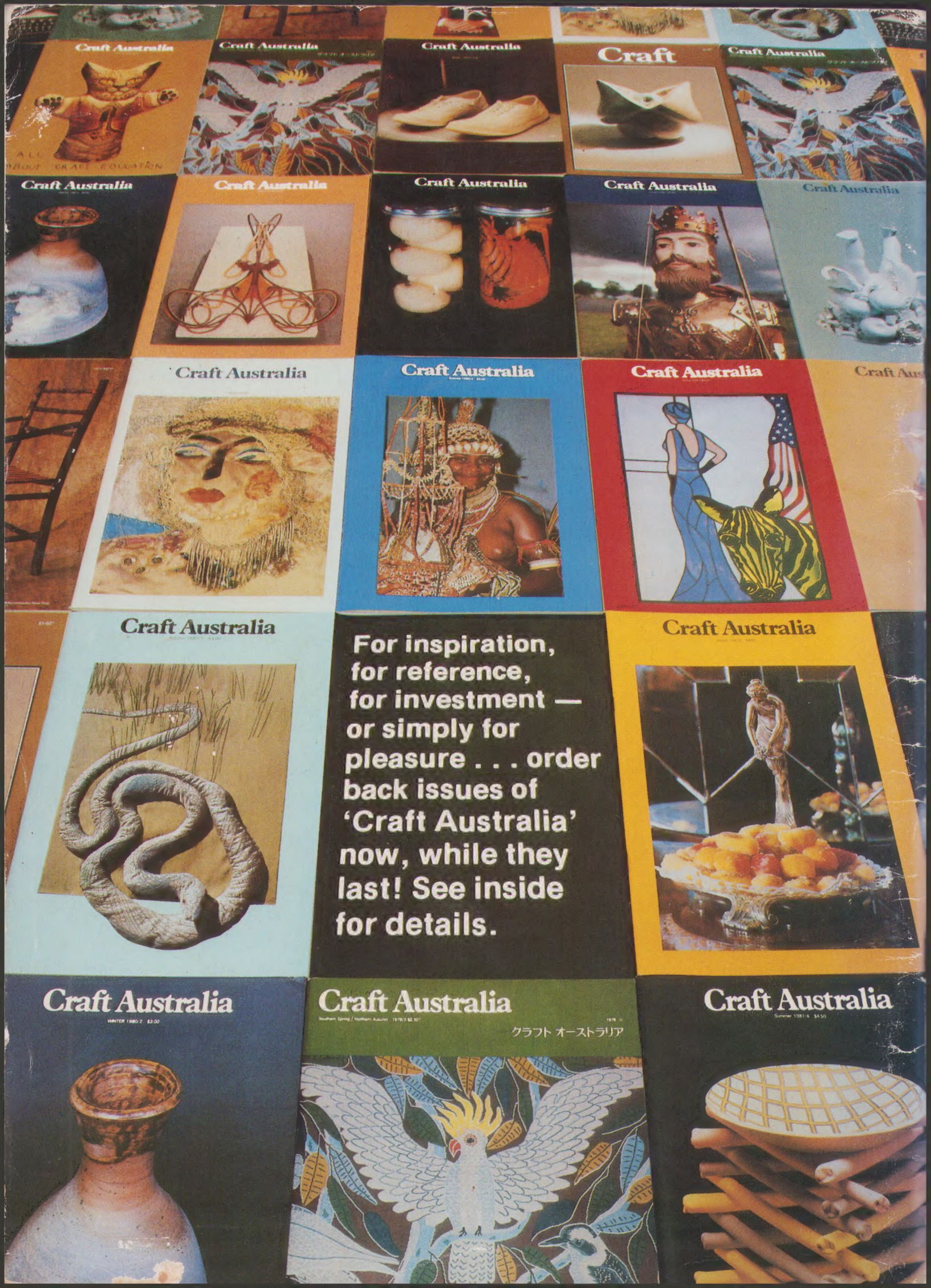
Call us and we'll make your next trip the best you've ever had.

Sydney: 341 George Street, 290 2311; Canberra: Boulevard Plaza, Akuna Street, 47 8644; Melbourne: 360 Collins Street, 607 3444; Brisbane: 260 Queen Street, 229 7888; Adelaide: 45 King William Street, 217 0311; Darwin: Shop 5, Vic Complex, Smith Street Mall, 81 8766; Perth: 109 St. George's Terrace, 322 1155; Hobart: 66 Murray Street, 34 6244, and many other offices.

Travel

TARB Licence No. B310. 20 Bond Street, Sydney.

Dailey/T8201


Craft Australia
Craft Australia
Craft Australia
Craft
Craft Australia
Craft Australia
Craft Australia
Craft Australia
Craft Australia
Craft Australia
Craft Australia
Craft Australia
Craft Australia
Craft Australia
For inspiration, for reference, for investment — or simply for pleasure . . . order back issues of 'Craft Australia' now, while they last! See inside for details.
Craft Australia
Craft Australia
クラフト オーストラリア
Craft Australia